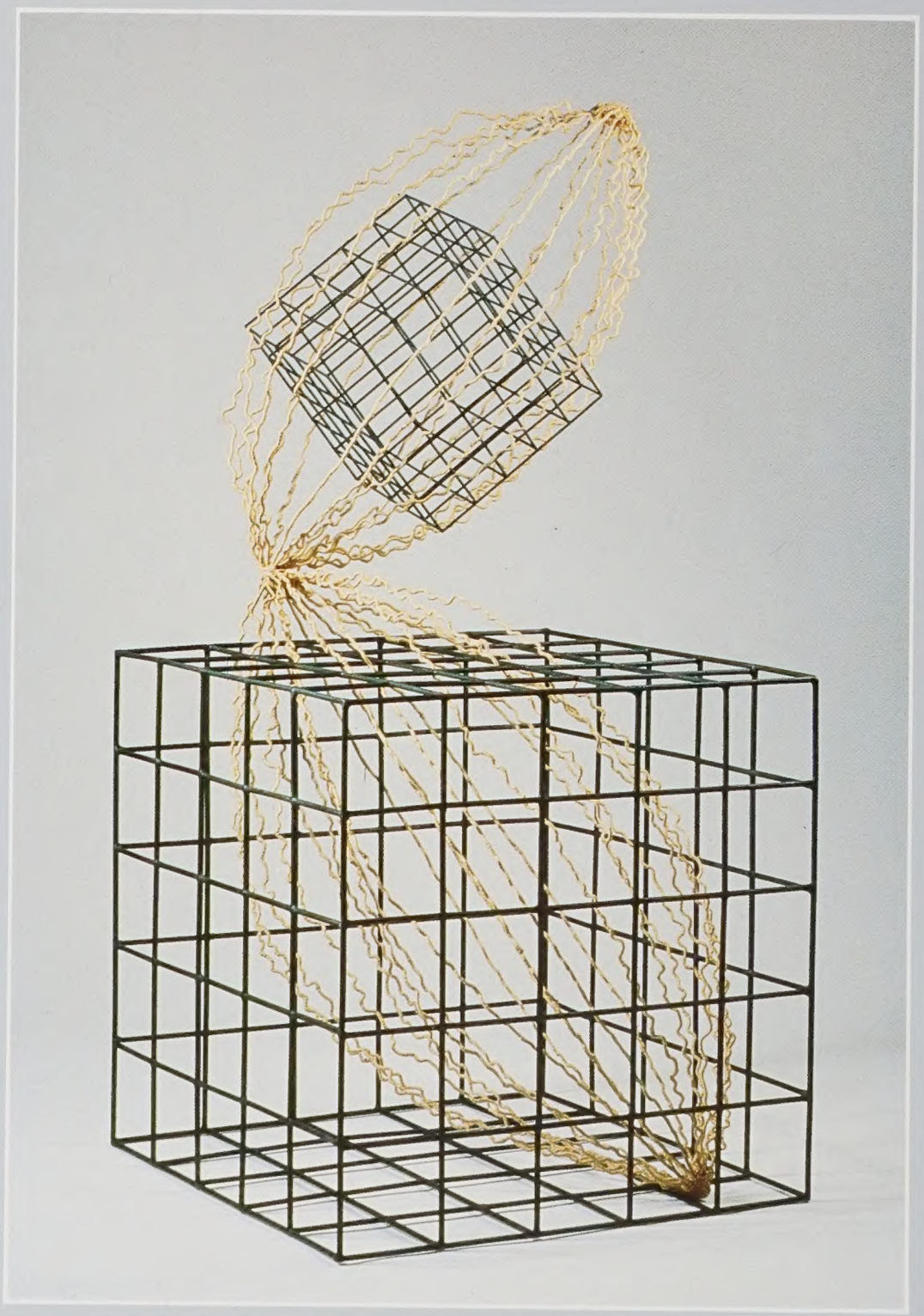
Metalsmith

Summer 89

Volume Nine
Number Three
$7

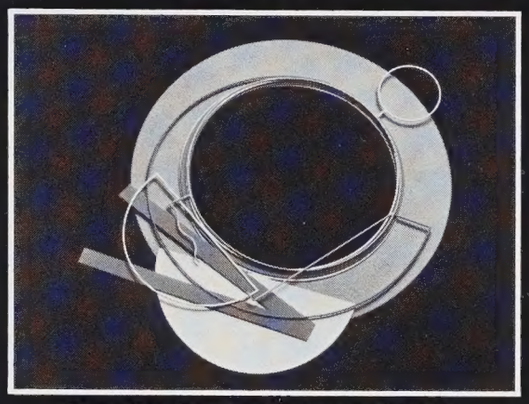


Carol Kumata, *Heart of Darkness*,
steel, metal leaf, each part 32 x 32 x 40″, 1988. See page 14

HELEN DRUTT

David Watkins

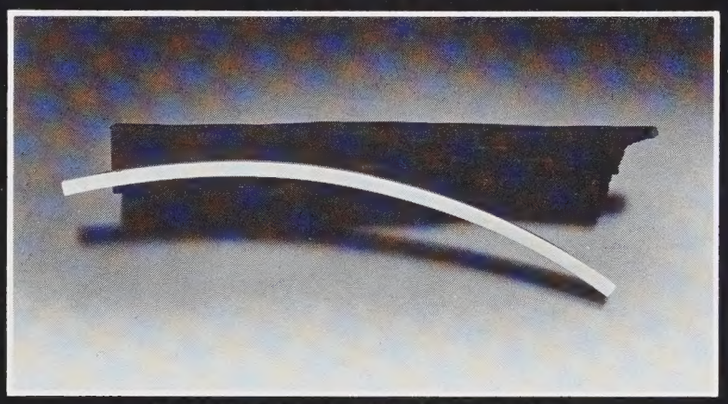
JUNE 1-JUNE 30
NEW YORK



Diver. Combination Neckpiece, 1984/85,
Neoprene coated steel and wood. Photo: Bob Cramp

Tony Papp

MAY 18-JUNE 30
PHILADELPHIA



Untitled #2, brooch, 1988, ebony and silver,
1¾" x 5" x ¾". Photo: Ralph Gabriner

Helen Drutt Gallery/New York/Philadelphia

724 Fifth Avenue, Ninth Floor, New York, New York 10019
(212) 974-7700 FAX: (212) 974-9329

1721 Walnut Street, Philadelphia, Pennsylvania 19103
(215) 735-1625 FAX:(215) 557-9417

JAN YAGER

CONCEPTS

Sixth and Mission Streets, Carmel (408) 624-0661
600 Stanford Shopping Center, Inner Circle, Palo Alto, (415) 329-8118

ENID KAPLAN

EARRINGS! "No Way Jose"
Sterling Silver, Brass, Niobium, Mylar

ELAINE POTTER
G·A·L·L·E·R·Y

336 HAYES ST., SAN FRANCISCO, CA 94102 (415) 431-8511

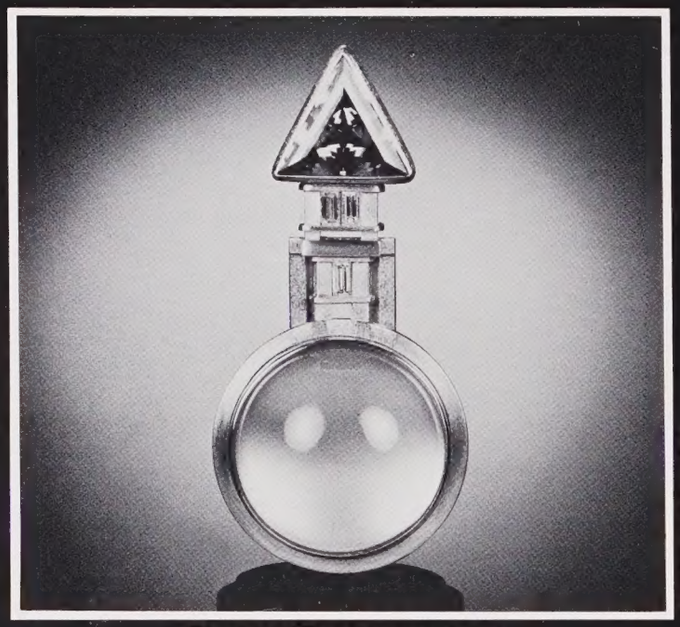


Photo: J. Kanmair

LILLY FITZGERALD
June 1 - June 30, 1989

QUADRUM

A DISTINCTIVE COLLECTION OF ARTISTS' JEWELRY

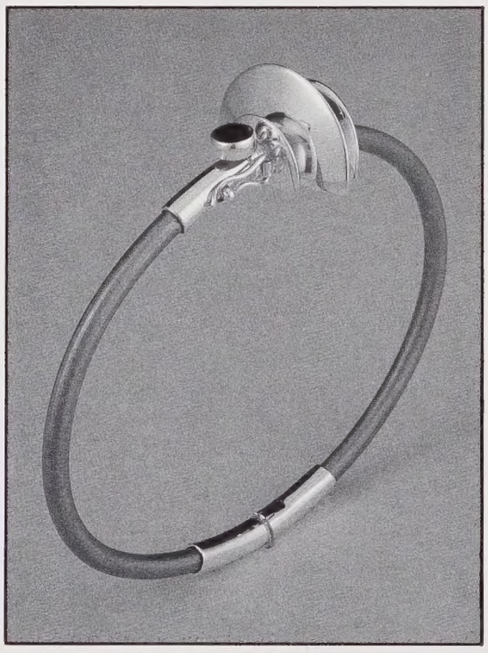
THE MALL AT CHESTNUT HILL CHESTNUT HILL, MASS. 02167 617-965-5555

JETT

A GALLERY OF DESIGNER JEWELRY

Featuring leading edge designers of national and international acclaim.

110 OLD SANTA FE TRAIL
SANTA FE, N.M. 87501
505•988•1414



Mark Hickman

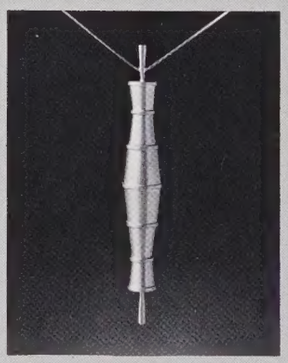
J. COTTER GALLERY

THE GOLD AND SILVERSMITH OF VAIL

234 Wall Street / Vail, CO 81657(303) 476-3131

CONTEMPORARY JEWELRY & FINE ART
Since 1970

JEWELERSWERK
GALERIE

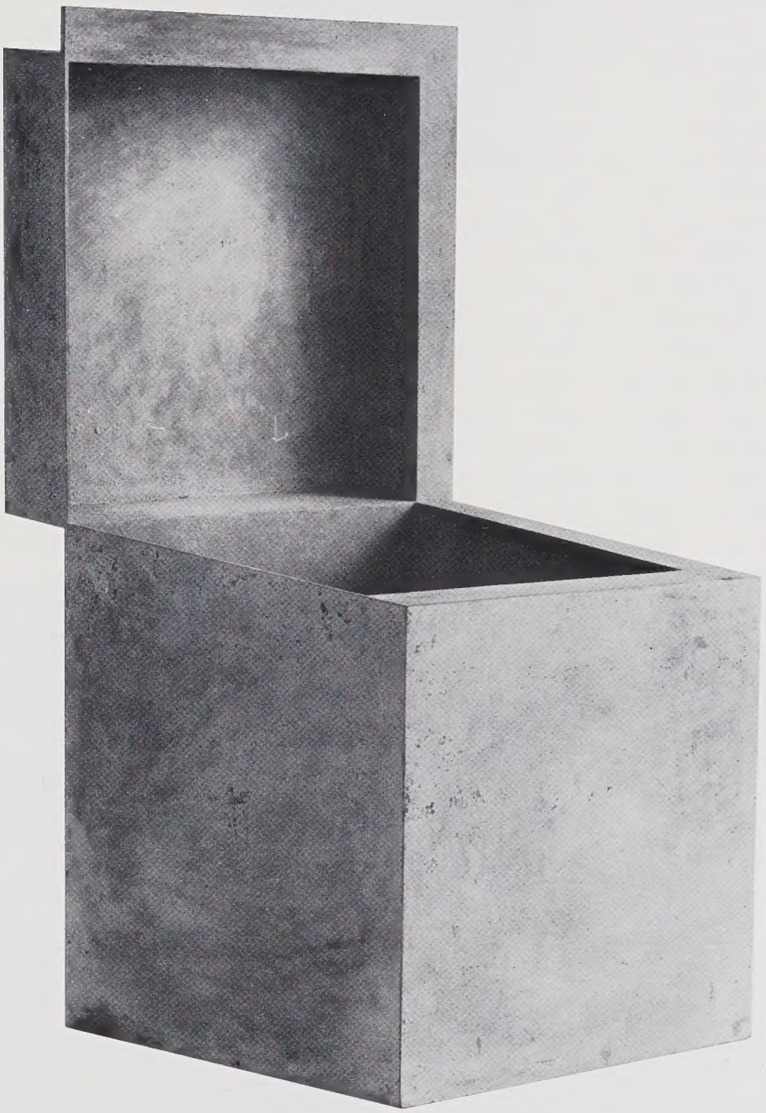


SANDRA ENTERLINE: New Jewelry
June 30-July 21

(formerly VO GALERIE)
2000 Pennsylvania Ave., NW Washington, DC 20006 (202) 293-0249

Metalsmith

Summer 89 Volume Nine Number Three



COLUMNS

Editorial 4

Ethics of Materials
by Keith A. Lewis 6

Fads & Fallacies
by A. Stiletto 8

Art & Technics
by Tim McCreight 10

Currents 12

Books 53

FEATURES

Carol Kumata: Pandora's Box
by Michael Dunas 14

Honoring Something Ordinary: Student Project
by Lynda Watson-Abbott 20

Controversy and Contradiction: The Metal Art of Robert Ebendorf
by Vanessa S. Lynn 24

Michael Rowe: A Conversation with Deborah Norton 32

Focus: Dan Feldman
by Beverly Penn 38

REVIEWS

J. Fred Woell
by Linda Norden 42

Pat Flynn
by Debra Stoner 43

Leonard Urso
by William Baran-Mickle 44

Robin Quigley
by Linda Norden 45

Max Fröhlich, Rena Koopman
by Lisa Spiros 46

Helen Mason
by Betty Helen Longhi 47

Verena Sieber-Fuchs
by Lenore D. Miller 48

Komelia Okim and Her Selection of Young Artists
by Sandy Kita 49

Contemporary Metal Vessels
by Klaus Kallenberger 50

Mary Douglas
by Catherine Jacobi 51

Donald Friedlich
by Dawn Nakanishi 52

Cover: Robert Ebendorf, *Bracelet*, copper, Colorcore®, epoxy resin, 20 cm d. Collection: Mr. and Mrs. David Katzman. Photo: Tohru Nakamura. See page 24; **Above:** Michael Rowe, *Box 1977*, patinated brass, height: 280 mm. See page 32

EDITORIAL

Metalsmith

Recently there has been some stocktaking in the Society of North American Goldsmiths, due to the imminent 20th anniversary, so we thought we would ourselves anticipate our imminent 10th year at the society's publication with a look back at the 1979 issues of *Metalsmith's* predecessor *Goldsmiths Journal.*

During the spring and summer of 1979, Mary Lee Hu was the president of the organization. A very successful conference had just been held in Boston, where participants were treated to a hands-on tour of the antique silver collection at the Boston Museum of Fine Arts. A letter to the editor in the June 79 issue by Janine R. Hendricks pointed to the broadening of membership within the organization: "Some time late in the conference, someone asked me, 'Who are you?' Since it had been several years since my last identity crisis, I had no ready answer. An obvious one would have been 'I'm a goldsmith,' but after two days of rubbing elbows with my more successful colleagues, I feel inadequate to the title. I do not teach at the university level, indeed, I do not even have an art school background. I have not yet produced a piece that was too fragile, too complicated or too dangerous to wear. I do not deal with prestige galleries but directly with the people who buy my work because I enjoy the feedback. I have never had a craving for moonstones or dressed like a cat burglar who's collided with a loom. . . . Is there room for me in SNAG?"

More on the subject of the changes and growth in the field was reflected in a series of conversations between Mark Baldridge and Stanley Lechtzin. These considered whether European quality and design in jewelry and metalsmithing is superior to American work; whether an American craftsman can make a living doing one-of-a-kind work; are students properly prepared for the job market and should they be; and what is that job market, in industry, in academia. Lechtzin noted the change in the commercialization of crafts: "I would like to suggest to those of you earning your living from your craft to take advantage of this [the growing market]. We should take a larger share of the market than we currently are. It seems most people involved in the craft fair round are individuals who have appeared through the avocational route. They may have had a hobbyist-type course, workshop or two, or they may have just picked it up on their own. Friends and neighbors liked what they were doing and they naturally expanded into the rounds of art fairs. Then they discovered, 'hey, this is paying better than the old 9-5 job,' and suddenly they are practicing craftsmen."

Ten years ago, Hiroko Sato and Gene Pijanowski, overwhelmed with questions about their exciting research into married metals, published an update on mokume-gane in the February issue. Later, in August, members of the graduate program at Southern Illinois University/Carbondale, including Marvin Jensen, Phillip Baldwin, Steve Brunst, Lori van Houten, William Ard, Janis Nathan and Randy Jones, compiled their research on mokume-gane and granulation into an article. In their introduction the team articulated an often overlooked tautology: "Unsuccessful attempts by modern technology to duplicate ancient metalworking techniques may have failed partly because they ignored the technology of the men who invented them."

Modern technology had also begun to enter the metalsmith's lexicon: synthetic gemstones, jobbing out electroforming, alternative photographic processes for metals, and, in the June issue, an in-depth paper by Joseph Hall marked the introduction of space-age materials such as titanium, zirconium and niobium. Further, a review in August by Jeanne Keefer confirmed the "spreading of the 'Titanium Word' " by James Ward at a workshop at San Diego State University.

Why look back? Is there a future of the past? Emphatically, yes. The rationale for being a metalsmith, a maker, in this contemporary society is built on the foundation of the story of metalsmithing and the direction that practitioners have taken for technological, economic and self-expressive reasons. Without knowing these, our independence as thinkers and contributors to our field is lost. This was said eloquently in a recent article by philosopher and artist Adrian Piper in the April, 1989 issue of the *New Art Examiner.* She calls this capability to clearly reflect on the value of the past having an "intellectual conscience." The advantages of this conscience are threefold, according to Ms Piper: One, it promotes the ability to judge your own performance from a perspective of accepted standards – outside your immediate impulses and desires. A second advantage is intellectual independence. Understanding the standards means the ability to know when and whether you are adhering to them, and that means competence and confidence in your own evaluation of your work, not someone else's evaluation. A third advantage is intellectual responsibility. Once you acknowledge your deviation from the standards of intellectual performance, that's where the buck stops. There is no one else you can blame for your errors in reasoning or failure to comprehend a view.

In future issues, leading up to our 10th anniversary in the Fall of 1990, we will present a series of looks back to the changes that have occurred in the field of metalsmithing and jewelry, inviting both observers and makers to muse and comment on what the 80s have wrought.

–SB

The Journal of the Society of North American Goldsmiths
Editor/Sarah Bodine
Design Director/Martin Moskof
Proofreader/Robin Fitzsimmons
Circulation/Bob Mitchell
Contributing Editors
Jamie Bennett, Bruce Metcalf, Tim McCreight, Bernard Bernstein, Robert Cardinale, Elizabeth Skidmore Sasser, C.E. Licka, Deborah Norton
Technical Article Editor/Richard Austin
Advertising/Bob Mitchell
Production Coordinator/Tim McCreight

Editorial Advisory Board
Glenda Arentzen, Brigid O'Hanrahan, Gary Griffin, Jamie Bennett

Society of North America Goldsmiths
President/Richard Mawdsley
President-Elect/Douglas Steakley
Secretary-Treasurer/Richard Austin
Board Members/Tim McCreight, Brigid O'Hanrahan, Jamie Bennett, Garret DeRuiter, Rachelle Thiewes, Lynda LaRoche

Metalsmith is published quarterly by the Society of North American Goldsmiths (SNAG), a nonprofit organization, 12653 Muirfield Blvd. South, Jacksonville, FL 32225.
Annual membership rates, which include a subscription to *Metalsmith:*
$50 for Distinguished Members
$45 for Members and Institutions
$30 for students

Annual subscription to *Metalsmith* (4 issues): $26 United States/; $36 all other countries (surface mail).

Address membership and subscription Inquiries to:
Bob Mitchell, SNAG
12653 Muirfield Blvd. South
Jacksonville, FL 32225
Telephone: (904) 642-3463
Fax: (904) 642-0785
Claims for missing issues only accepted if received within four months (USA, Canada, Mexico), elsewhere six months.

Address advertising inquiries to:
Bob Mitchell
12653 Muirfield Blvd. South
Jacksonville, FL 32225
Telephone: (904) 642-3463
Fax: (904) 642-0785
Contents copyright © SNAG and may not be reproduced in any manner or form without written permission.
ISSN 0270-1146

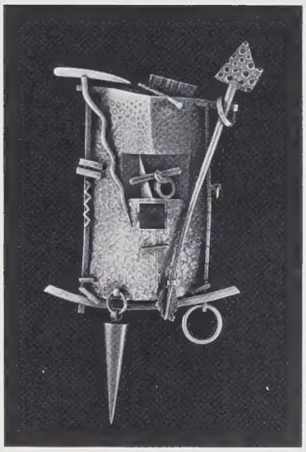
Third class postage permit at Lewiston, ME and additional mailing offices.

Address editorial material to:
Sarah Bodine, Editor
1 Penn Lyle Road
Princeton Junction, NJ 08550
Unsolicited manuscripts and photos will be handled with care, but the magazine assumes no responsibility for them. All material must be accompanied by a self-addressed, stamped envelope. The opinions expressed in *Metalsmith* are those of the authors and do not necessarily represent those of the trustees of SNAG or the staff of *Metalsmith. Metalsmith* is partially supported by a grant from the National Endowment for the Arts.

Printed and typeset by Penmor Lithographers, Lewiston, ME

To obtain additional copies of *Metalsmith,* write Bob Mitchell
12653 Muirfield Blvd. South
Jacksonville, FL 32225, or call
(904) 642-3463/Fax: (904) 642-0785
Postmaster: Send address changes to **Metalsmith**, 12653 Muirfield Blvd. South Jacksonville, FL 32225.

MAC McCALL



SUSAN CUMMINS GALLERY

32 MILLER AVENUE
MILL VALLEY, CA 94941
415-383-1512

ALSO REPRESENTING:
CARRIE ADELL
CAROLYN MORRIS BACH
MARGARET BARNABY
CHARLIE BUCK
SANDRA ENTERLINE
PAT FLYNN
LAURIE HALL
WILLIAM HARPER
BARBARA HEINRICH
RANDY LONG
THOMAS MANN
PAVEL OPOCENSKY
KIFF SLEMMONS
DIDI SUYDAM

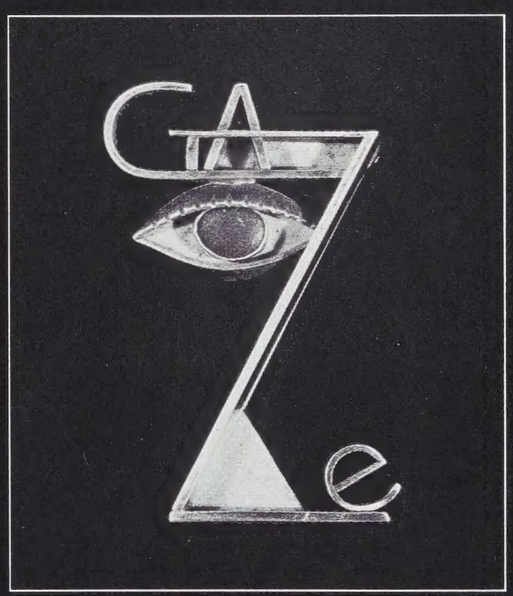
Patti Daunis
Sandra Enterline
Linda Threadgill
Ken Loeber
Zbigniew Chojnacki
Barbara Stanger

atypic GALLERY

THE ART OF ADORNMENT

Audubon Court
333 W. Brown Deer Rd.

Milwaukee, WI 53217
414.351.0333



KIFF SLEMMONS, Brooch: "GAZE," sterling silver, pebble

SCULPTURE TO WEAR
8441 MELROSE AVENUE
LOS ANGELES, CA 90069 213-651-2205

ETHICS OF MATERIALS

by Keith A. Lewis

I have always thought that if no other lesson had begun to seep through peoples' inertia and greed, that at least a sense of the fragility of the earth and an obligation to ecologic diversity had begun to be routine.

But reality intrudes. I've heard a friend justify his job with General Dynamics by saying, "Well, you've got to pay the bills" and his elephant-skin boots with, "They wear like iron." I made a feeble excuse for my friend, "He's not an artist; he doesn't deal in symbols and implications. He doesn't understand the meaning in everyday things."

Then, recently, in the booth of a young metalsmith I saw an enormous ivory bracelet. Stupidly, it had never occurred to me that thoughtful artists (did I believe in any other kind?) still used materials like ivory. Years ago I burned the only ivory that I've ever owned; a chess set, given to me when I was young. It seemed only right.

An interlude of simple facts:

- Each piece of ivory has a dead elephant tied to it. This cannot be evaded, this cannot be denied.
- At least 80 percent of market ivory is illegal and may involve the death of game-park personnel.
- Thirty percent of the world's (the elephant's?) ivory is used in the United States. A real impact on the market is possible (as if that were a prerequisite for doing the right thing).
- Market demand for ivory is so high that tusk weights are dropping exponentially. More and younger elephants are dying yearly.
- Increasingly, each single elephant is coming to represent a substantial portion of the genetic future of the species. This makes the death of an individual elephant more resonant, more dire, more *important* than ever before.
- By presenting the appearance of ivory, and by fostering an ivory mystique, even the use of "fossil ivory" or walrus ivory may drive the illegal market. Even ivory substitutes, such as Micarta, unless *specifically* presented as moral substitutes for ivory, may drive the real ivory market.
- Finally, ivory is just one material, and our responsibilities do not end there.

Ivory is not bad per se—the death of an elephant is not bad per se: but the death of a species is a magnificent loss and bracelets and chess sets are no excuse for it.

Exotic woods are not sacred per se—but taking down one tree out of a thousand and burning the rest, in a habitat that harbors thousands of species and provides the air that we breath, is obscenely short-sighted. Is a handturned bowl worth that price?

Gold and diamonds are not bad per se—but when they might come from South Africa, when the suppliers won't specify their source, when they may stink of apartheid and slavery, well, that's a heavy burden for a pair of earrings. This idea of "burden," of the implications and meanings that craft objects carry with them, has been discussed in these pages by Bruce Metcalf. But in addition to placing burden into the things that we make, we must look at the burdens that our objects already bear.

Action is called for when change occurs, things that once looked innocent become evil or foolish. But an affronted cry always rises to the rooftops: "It won't make a difference. . .so why do it?" This helpless and disingenuous evasion always covers two deep, important fears. The first is the fear of economic harm: ("I don't have time to think about this; I have a business to run" or "My customers will only buy things with ivory or diamonds in them"). These are unacceptable excuses because pecuniary concerns cannot have precedence over moral ones. The second underlying fear is the fear of change. In our case, this fear is partly tied to the redefinition of the precious. Confronted with jewelry made of plastic, aluminum, bamboo, we cling to the traditionally precious.

J. Fred Woell, *Fetish* pendant, wood, brass, copper, glass, steel, paper, silver stars, 3½" sq., 1966

"I remember back (now 28 years) to when my professor in grad school told me about diamonds and South Africa, and that was the first and last time I've ever used a diamond. I remember also learning about ivory then, and I still have some ivory scraps left over from the last pieces I did in that material. I can't seem to bring myself to use it up. I never care for our "throw-away" mentality. I believe in recycling as much as possible—solar, wind energy, etc. I say these things not to sound righteous. It's just me. This is how I feel and how these feelings brought me to create *Fetish* and a lot of the work that has followed."

We often deny responsibilities and evade duties; we ignore the obvious and disdain the subtle; we cite powerlessness or insignificance to justify our lack of involvement in the exercise of what is right and wrong. We forget that context is crucial, that once-trivial things now loom large, that we hold the key to the survival of much that is important.

We have a responsibility to try to make a difference, if only by a gesture. Gestures turn insignificance into power. They change the worthless to the precious. This is important, because we make precious things.

As artists, we have a feebler excuse than most for avoiding important gestures, because what we do depends on understanding, deep down, the meanings, implications and truths of what we make. We must understand not only what we intend our work to mean, but what baggage and burdens our work takes on because of the context of our world.

Ivory is beautiful. . .but, its beauty, today—now—is a veneer on death and on the disappearance of a species. Ebony holds more than dark luster, it holds loss and profligacy and promises to take much with it. Gold and diamonds, no matter how beautiful, in their robber-baron ostentation hold a medieval disregard for human dignity.

In some cases our responsibilities are clear: ivory is wrong to use. In other cases the solutions are incomplete, frustrating. But the responsibility to try to do right is still there: to develop alternate sources and explore alternate materials, to redefine the precious and to educate ourselves and our patrons. The responsibility to try to do right is still there, to hash out our differences of opinion and pool our experiences.

And finally, the central responsibility is still there: not to ignore or deny the burdens of the things that we make and the things that we do.

Reading

Mary Battiata, "Poaching of Wildlife Called 'Out of Control,'" *The Washington Post*, Nov. 3, 1988

D. J. Decker and G. R. Goff (eds), *Valuing Wildlife: Economic and Social Perspectives*, Westview Press, 1987

R. L. DiSilvestro, "U.S. Demand for Carved Ivory Hastens African Elephants' End," *Audubon*, May, 1988

Susan Griffin, *Women & Nature: The Roaring Inside Her*, Harper & Row, 1978

Eugene Linden, "Last Stand for Africa's Elephants," *Time*, Feb. 20, 1987

Bryan Morton (ed), *The Preservation of Species: The Value of Biologic Diversity*, Princeton University Press, 1986

Bryan Morton, *Why Preserve Natural Variety?*, 1987

Cynthia Moss, *Elephant Memories*, William Morrow & Co., 1988

Philip Shabecoff, "Urgent Call from Wild to Boycott Ivory," *The New York Times*, Nov. 3, 1988

Lindsay Van Gelder, "It's Not Nice to Mess with Mother Nature," *Ms*, Jan/Feb., 1989

Keith A. Lewis is a metalsmith, chemist and Gay/AIDS activist who lives in Lewes, Delaware. He feels that our treatment of the Earth is the mirror of our treatment of one another.

AMERICAN WORK IN METAL

HOLLOWARE

▲ JEWELRY ●

FLAT ■ WARE

May 27 — September 5, 1989

Candelabrum. Bronze, Cast and Fabricated.
JANET PRIP
12"H x 6"W x 3"D

MICHAEL & MAUREEN BANNER ■ GARRY KNOX BENNETT ■ JAMIE BENNETT ■ KEN CARLSON ■ MARDI-JO COHEN ■ COLETTE ■ ROBERT DAVIS ■ VICKI EISENFELD ■ LILLY FITZGERALD ■ PAT FLYNN ■ SKIP GAYNARD ■ ROBLY GLOVER ■ CARRIE HARPER ■ BESSIE JAMIESON ■ JIM KELSO ■ ROBERT KULICKE ■ THOMAS MARKUSEN ■ KURT MATZDORF ■ TOM MUIR ■ ROBYN NICHOLS ■ TOM ODELL ■ GENE MICHAEL PIJANOWSKI ■ HIROKO SATO PIJANOWSKI ■ JANET PRIP ■ VERNON REED ■ MICHEL ROYSTON ■ NANCY SLAGLE ■ MARK STANITZ ■ LEONARD URSO

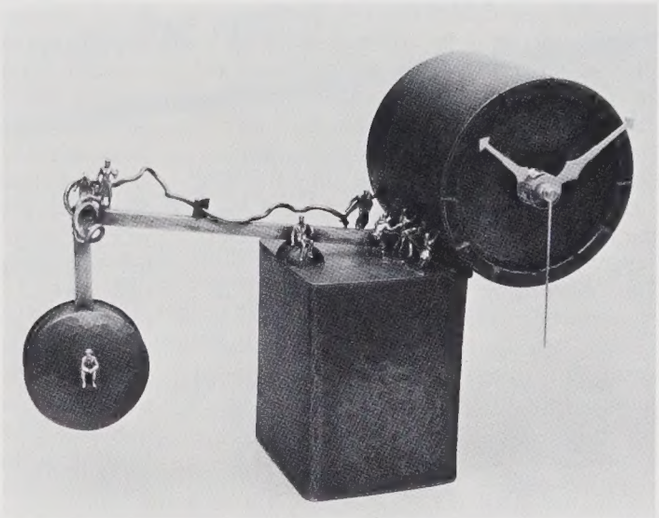
PRITAM & EAMES

WORK OF DISTINCTION

516·324·7111

27 RACE LANE, EAST HAMPTON, NEW YORK 11937

MARY ANN SPAVINS-OWEN



"OPTIMIST'S CLOCK"
COPPER, BRASS, STERLING, 5" X 7" X 3"

REPRESENTED BY:

Del Mano Gallery
Los Angeles, CA

Dexterity
Toronto, Canada

G/M Galleries
West Stockbridge, MA

Janice Rudy
Houston, TX

Nancy Margolis Gallery
Portland, ME

Neil Isman Gallery
New York, NY

Views Gallery
Bala Cynwyd, PA

Zenith Gallery
Washington, DC

MALCOLM OWEN

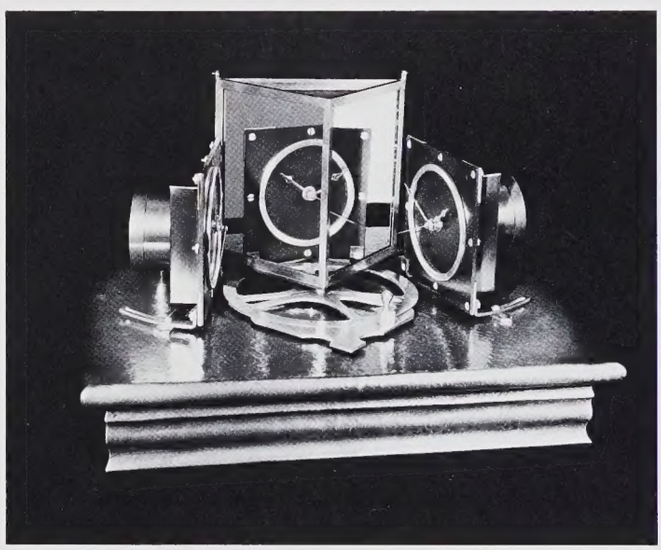


Photo: Ken King

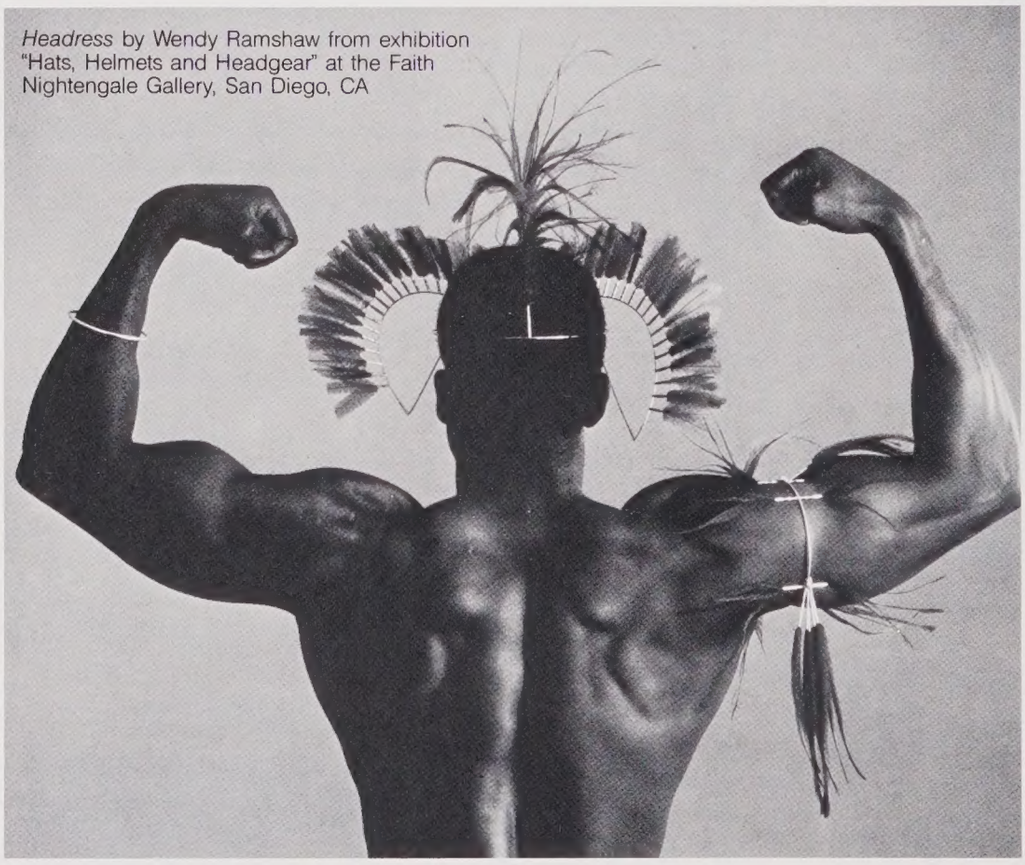
NATOMETER (BIRTHDAY MACHINE)
COPPER, BRASS, GLASS, 17½" x 12½" x 11"

FADS AND FALLACIES

by A. Stiletto

The model is essential to fashion. It is a commonly held belief that adornment cannot be properly appreciated without that something or someone to be adorned. Isolating clothes or jewelry from the wearer leaves an aura of sterility that renders them impotent. Clothes might be examined on a rack in a department store or jewelry in a display case, but there is always the assumption that we are looking at them as if they were on some body and, in fact, we fulfill that vision by eventually trying them on.

This relationship between fashion and the wearer poses a fundamental problem for the designer. Logically, it is impossible to design adornment for everyone, to create a universal solution to the problem of individual taste while at the same time claiming that when the wearer tries on the design, it becomes his and his alone—viz, "that's really you!"



Headress by Wendy Ramshaw from exhibition "Hats, Helmets and Headgear" at the Faith Nightengale Gallery, San Diego, CA

Fashion has therefore adopted the convention of the model, in its inanimate form—the mannequin—or, in its static, two-dimensional form—the fashion photograph—as surrogate for the wearer. What is at work in these conventions, however, is a distorted projection of reality, an Alice-through-the-looking-glass fantasy world. This narcissistic mirror of fashion often looms so seductively that we can't help but want to experience its glamour by wearing the depicted accoutrements.

The use of a normative model by fashion is a well-conceived device for suspending the wearer's belief in him/herself. When we look into the mirror of fashion, we don't see ourselves, we see what the designer would like us to see. When we try on the designer's work, we don't see ourselves, we see a celebrity of the designer's making.

The fashion designer cannot function without an intermediary model; he must redirect the wearer's attention away from selfish interests and towards his own creation. By packaging the wearer's personality, the designer encourages the wearer to respond to the stimulus of a "look," a tacit set of visual signs that conditions the wearer to know what he likes rather than like what he knows. The danger exists when the designer's goal becomes the manipulation of the wearer's sense of himself/herself, to the extent that the wearer is viewed as mechanically robotic, devoid of ego and will. Often the faint cries of "victims of fashion" are the reaction to this growing strength of fashion's psychology of the transference.

However, the use of a surrogate (mannequin, model or photo) is not totally inimical to artful portraiture. In the myth, Pygmalion carved an ivory statue of a maiden and fell in love with it. In answer to his prayers, the goddess Aphrodite brought it to life. But there is a major difference between sculptural portrayal and a commercial model. We see sculpture as an abstract symbol of our humanity, not toying with our self-image but as some essence of our culture's collective nature. On second thought, maybe fashion is like art, if we consider both to be attempts at creating a universal image that we all can relate to, hoping, like Pygmalion, that the image will "come alive."

I am thinking here about another instance of fashion—objects such as cars and furniture that don't employ the body-model as a strategy but do employ a similar psychology. Here designers imbue their products with a "sense of themselves" that they hope will be appreciated by their audience, who also have a similar "sense of themselves." If their strategy is successful, the consumer will feel that some of the values the maker exhibits in his product correspond to their own values.

But I am still troubled by the analogy of these objects with clothes or jewelry. In the former, the integrity of the maker, object and user is maintained, each with a distinct personality. In the latter, there is an implied notion that the object "changes" the user's physical countenance or psychic self-appraisal. Also, these objects (cars, furniture, etc.) don't in themselves change when they are appropriated by the user, unlike the way changes are claimed to occur with clothes and jewelry when they are worn. Jewelers I know say that this question of relating to an artist's esthetic, and transfiguring the wearer inevitably centers around the role of the body. They still define jewelry as that which is physically and psychologically worn.

I would argue that citing the "physical" condition is lame. I realize that jewelry must be of a weight, size and configuration that takes into consideration human anatomy, but there is no mystery in this—the human body essentially comes in standard models. Ergonomically (that is, the understanding of the way the body finds comfort in the physical world), most of the problems have been worked out by science.

This leaves me with only the psychological relationship of jewelry, whether the viewer appreciates the designer's jewelry because of an empathy with the esthetic or because he sees himself changed by the jewelry once worn—better stated, whether the jewelry "looks good" or whether the wearer looks good when the jewelry is worn. Can it be that jewelry can be "bad" simply because it is worn by the wrong person? Doesn't this place an inordinate value on the wearer in completing an esthetic object? Appreciation confused with creation?

Practically speaking, I have never seen a jeweler laboratory-test jewelry for the ideal subject or wearer, trying to determine the right psychological makeup of the individual to complete the artist's vision. Jewelers work in privacy with their own esthetic and without foreknowledge of the wearer. Sure, there is the matter of context, paintings go on the wall, jewelry on the body. But there is a distinction between the body as context for jewelry and the proscription of the body as model for fashion.

The tug-of-war between the jewelry esthetic as that of the wearer or that of the maker is a healthy one of interpretation and intention, but if it might resolve itself potentially in a "model" wearer, in some agreed-upon image of personality, then the function of jewelry must be questioned. If the jeweler is intent on claiming the body for jewelry, does he not rob the wearer of idiosyncratic personality? If the wearer is asked to be complicit with the jeweler's profile, does not jewelry tread dangerously close to propaganda?

A. Stiletto works in and around New York and writes a regular column on fashion for Metalsmith.

Call for Entries

Prospects: Turquoise and Gold

Santa Fe East announces our 1st Juried Jewelry Competition.

Winners will be featured in an exhibition at the gallery from Oct 20-Nov 10, 1989.

We are inviting jewelers to submit designs which incorporate 14k to 24k gold and turquoise. (The design may also include other metals and/or stones.) Selling price of submitted work should not exceed $5000 per item.

No entry fee.
Call or write for entry form.

Deadline for entries:
August 31, 1989

santa fé east®
Museum quality, but not a museum.®
200 Old Santa Fe Trail / Santa Fe, New Mexico 87501 / (505) 988-3103

A Metalsmith's work can be most rewarding

PRESENTING THE
FORTUNOFF SILVER COMPETITION . . . .

Silver: New Forms and Expressions II . . . . organized by Rosanne Raab and SNAG. Enter your original designs in silver holloware and flatware. Win prize money and fame.

All entries will be judged from slide portfolios plus working drawings—and must be received by Dec. 1, 1989. Jurors are: David R. McFadden, Ronald Pearson and Helen Shirk.
Exhibition in Oct. 1990 at Fortunoff, Fifth Ave. at 54th Street, New York, New York.

To receive Announcement/Entry Form write to:
SILVER COMPETITION
FORTUNOFF
P.O. Box 132
Westbury, NY 11590

Fortunoff, the source

© 1989 Fortunoff Ad number 840

Summer

1989
Travel
Study
Program
in

ENGLAND

STUDY AT

- ***The Royal College of Art, London***, an institution devoted to the study of art and design, and home of such famous designers as Zandra Rhodes and Bill Gibb.
- COURSES OFFERED INCLUDE:
  Contemporary Jewelry & Metalwork
  Contemporary Fashion Design
  Textile Design & Production
- For information call (213) 825-9676 or write to UCLA/London Program, UCLA Extension, 10995 Le Conte Avenue, Room 313, Los Angeles, CA 90024-2883.

UCLA EXTENSION

JEWELRY ARTS INSTITUTE

formerly
KULICKE-STARK

Instruction in
CLASSICAL JEWELRY TECHNIQUES

Ancient granulation, Chainmaking, and Settings
Byzantine enameling and Lapidary

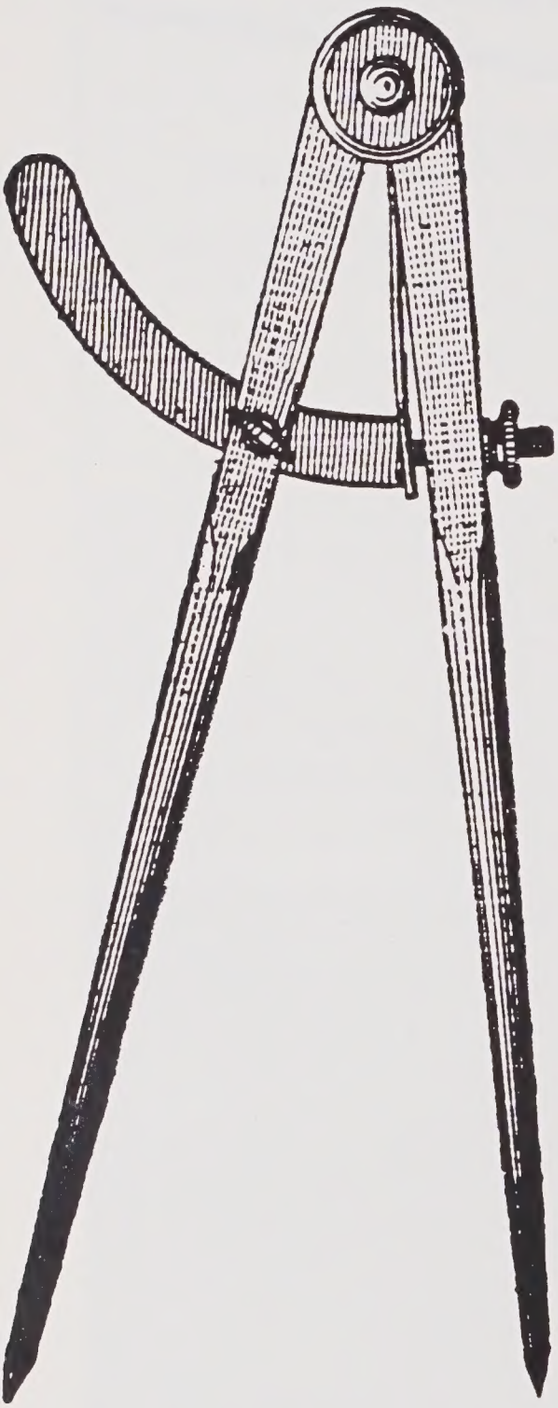
SUMMER INTENSIVE WEEKS
July 10–14, 17–21, 24–28

Call 212-362-8633 or write to:

JEWELRY ARTS INSTITUTE
2231 Broadway
New York, NY 10024

ART & TECHNICS

by Tim McCreight



Did you ever stop to think about the words we use in the course of our professional lives? The words that describe what we do are often as precise as the processes themselves. Take *raising*, for example, or *fusing* or *buffing*. Nothing ambiguous about these terms; they fall upon the ear with appropriate authority. There is a feeling of security that comes with the use of our terminology. Just as any group uses language to establish community, the familiar names we use around the shop are an important ingredient of learning the trade.

It occurs to me that our language catches something of the nature of the field. Many of the terms we use sparkle and glow with a wonderfully human character. The pleasure of watching a blacksmith use coarse and heavy equipment to work with subtlety and grace has a timeless appeal. Notice how this is captured by language. The blacksmith will *drift* a hole and *swage* a shaft, doing as much as he can in a single *heat*. The romance of the craft is caught in the language.

Sometimes there are problems with language. A British text will soon furrow the brow of an American metalsmith. But let him be told that a *hearth* is a soldering block and he'll soon find his way—a *polishing lathe* is a buffing machine and a *spitstick* we understand to be a lozenge graver. The tools are the same and so the terminology is quickly translated. While sounding different, the terms share that sense of accuracy and rigor mentioned earlier.

The terms have a heritage that warn against tampering. Our simple *graver* traces back to the Old English *grafan* (to scratch), the Old High German *graban* (to dig) and the Middle Dutch *groeve* (ditch, groove). The word *smith* can be traced back to Middle English and the archaic word *smite*, to hit or inflict a heavy blow. A second usage is to "damage by means of brute force," and I suspect we've all had days like that as well.

The mythologist Joseph Campbell has said that language plays a vital role in establishing the reality of our experiences. Until we have the word, we don't really own the experience. We might have seen a hammer many times as a child; but until the word was learned, the hammer ceased to exist as soon as it was out of sight. As young people, after learning the word, we called all those things hammers. Now we can identify planishers, forging hammers, mallets and so on. All the shapes were there before, but without the terminology we lacked the discernment to see the different shapes.

Each of us knows the truth of this. How comforting to think that we can gain a meaningful possession of our field by simply studying the tool catalogs! In a way, it really is that easy. The language is stable and lasting. It is there waiting for us to learn it, just as it has been for generations before us, and as it will remain for the generations that follow.

How different this is from the language of esthetics. In fact, that word is a good case in point. I learned the word as aesthetics and until today have always spelled it like that. The superfluous "a" at the beginning had a certain snootiness that seemed appropriate to the sense of the word. And, of course, it lent a vaguely exotic air, preparing the reader for entrance into a headier atmosphere. But the rules of usage have swung toward simplicity, and I'm told that the mysterious "a" must be dropped. This pedantic aspect of writing about the arts is merely a token of larger issues.

Words used to describe the creative process or the products of that process are necessarily subjective and therefore open to interpretation. Even in the hands of an exacting writer, a description of the act of creation can leave the reader more puzzled than informed. And in the hands of a novice writer, or inexact thinker, well, the way lies open to chaos. One frustrating aspect of working in the arts is the plethora of poor writing that we must digest. Perhaps the critic who writes of the "inherent 'thingness' of the intentional displacement toward mechanical realworld dissipation" knows exactly what is meant. But not me.

Because the visual and performing arts reach us at a pre-language level, any attempt to talk or write about the work inherently brings a loss; it suffers in translation. One of the laws of physics states that when energy is converted, say from steam to electricity, there will be a predictable loss of energy. The same seems true when we think of critical thought in the arts.

Perhaps the solution then is to stop the critical process altogether. Let people visit galleries and museums, watch dance performances and movies and make up their own minds. Such an attitude would, of course, be a great disservice to us all. Rather than dwell on the frustrating shortfalls of the process, let us instead focus on the tremedous advantages and insights that are the result of critical thought. The emphasis is not so much on the end product, not on the definitive analysis of a painting, for instance, as it is on the great value of making the attempt at analysis.

But there is an interesting bind here. Just as artworks should press against and enlarge our notions of the world, so language should always be straining to grow. We would never tell an artist to stick to familiar ground, and, similarly, we must not restrict our writers and speakers either. But in both cases we expect a measure of accountability. Which brings us around to asking, who critiques the critics?

This, I think, is the job of all of us in the field. Just as we each have a responsibility to pass along the terminology of tools ("That's not a hammer, that's a mallet"), we all must participate in the careful growth of the language of art dialogue. We must realize that it springs from a different source than the names of tools and follows different rules. But the fact that it is difficult to write and speak well of the artistic process does not mean it is less important. Far from it. It is vital that we each take the time to speak as clearly as we think and to speak up when others are sloppy. Because, as Campbell says, if you can't say it, you can't think it; and if you can't think it, you are limiting your power to dream.

Tim McCreight is head of the metals department at Portland School of Art, Portland, ME and a contributing editor to Metalsmith.

JEWELRY CLASSES

Comprehensive & Specialized Courses

- Hard Soldering
- Electro-Plating
- Enameling/cloisonne
- Wax modelling
- Casting/Mold Making
- Stone Setting
- Jewelry Repair
- Polishing/Buffing

Beginners and Advanced Students
Flexible class hours / Bench time available
Day–Evening–Saturday classes

FREE INTRODUCTORY LESSON
Individual and Small Group Instruction

32 East 31 St. New York, N.Y. 10016 (212) 686-1944

STUDIO JEWELERS, LTD.

by Sarah Nelson

Professional Craft Studies

an intensive 2-year program

METAL • WOOD • FIBER • CLAY

loans, grants, scholarships, financial aid
college credit

WORCESTER CENTER FOR CRAFTS

25 Sagamore Road, Worcester, MA 01605 (508) 753-8183

Southwest craft center

METAL WORKSHOPS • SUMMER 1989

CLAIRE HOLLIDAY
Etching

NORMAN TAYLOR
Chasing and Repousse

CERAMICS
FIBERS
METALS
PAPERMAKING
PHOTOGRAPHY

Classes
Workshops
Residencies

300 AUGUSTA
SAN ANTONIO
TEXAS 78205
512/224-1848

PENLAND

FALL '89

Sept. 18 • Oct. 13

IRON
› Jeffrey Funk

METALS
› Glen Gardner

Oct. 16 • Nov. 10

METALS
› Jim Cotter
› Lane Coulter

PROGRAM 1989

PENLAND
SCHOOL
DEPT M
PENLAND
NC
28765-0037
704-765-2359

8th Annual

The Washington Craft Show

invites

Exhibitor Applications

This is a juried exhibition and sale presenting fine crafts in Baskets, Ceramics, Fiber, Glass, Jewelry, Leather, Metal, Paper, Wood, and Mixed Media.

Show dates: **April 19–22, 1990**

For applications, please send a self-addressed label to
Washington Craft Show
A&I 1465
Smithsonian Institution
Washington, D.C. 20560
202-357-4000

Application deadline: postmarked October 14, 1990

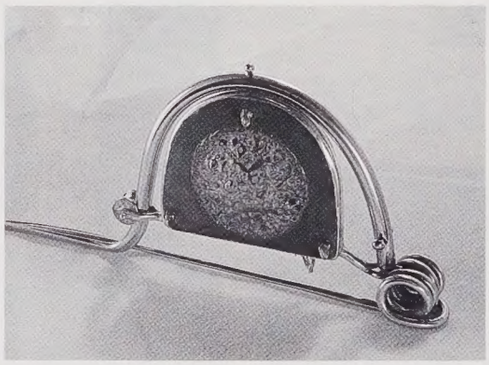
Sponsored by:
The Women's Committee of the Smithsonian Associates

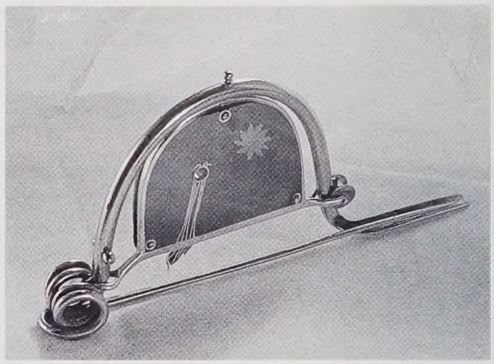
COLORCORE AHEAD

The Formica Corporation continues to sponsor artists and designers exploring this new material as a medium for making decorative objects. This new head ornament by Hiroko Pijanowski is called *To Be Continued Series: Mandrake*, made of Colorcore, wood, gold leaf, cord, brass, 4¾ x 6¾". It was recently featured in the "Hats, Helmets and other Headgear" show, curated by Arline Fisch at the Faith Nightingale Gallery, San Diego, CA.

O'CASEY RETURNS

Breon O'Casey, son of the late Irish playwright, returned to the United States in April for his first solo show in New York, exhibiting in his jewelry that uncanny directness and natural charm of his Celtic legacy. This brooch is silver and gold. Photo: George Erml. Breon O'Casey is represented by the Helen Drutt Gallery, New York/Philadelphia.

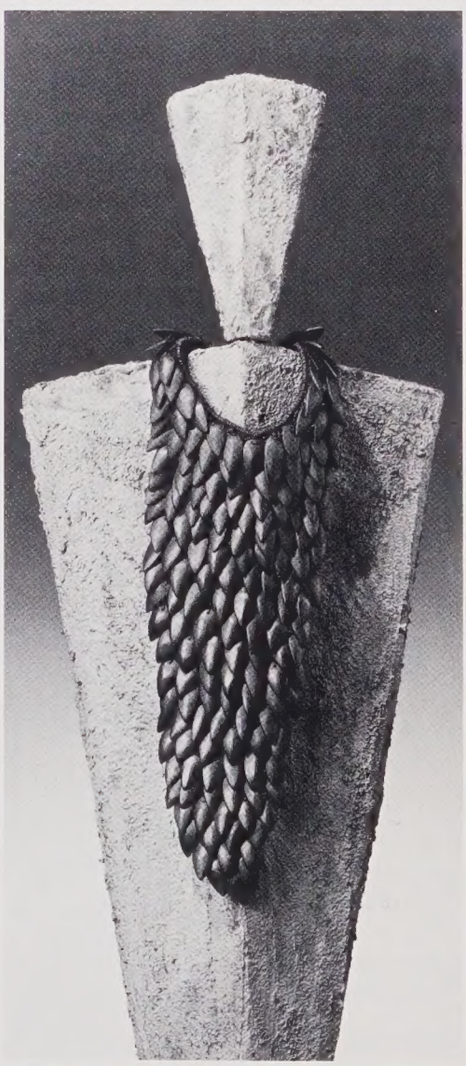




FIBULA VERITIES

Phillip Fike demonstrates once again that the fibula, like Halley's Comet, returns inevitably and eternally as one of the dominant icons of the jeweler's art. This work by Fike, *Halley's Fibula*, made of steel, gold, silver, niello and moonstone was first exhibited in "Infinite Riches: Jewelry through the Centuries" at the Museum of Fine Arts, St. Petersburg, FL.

ARTWEAR—ART—WEAR—ART



"Wearable Work" by Kris Ruhs is the first in a series of six solo shows in 1989, which will launch the uptown Artwear Gallery (Madison Avenue at 55th Street in New York) as a rotating exhibition space for jewelry artists. This neckpiece by Ruhs is made of hand-carved ebony, hemp and gold threads. Photo: Richie Williamson.

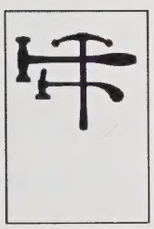
CITY LIGHTS

Dan Jocz has completed a series of six rings *Ceremonies of the City* that take as their theme the urbane rituals of daily life. *Flaggs* is a sterling, 14k gold, nickel and copper ring of hollow construction. Jocz is represented by the Hand and Spirit Gallery, Scottsdale, AZ.

DUNCONOR WORKSHOP

SUMMER/FALL '89

JUN 26–30	INVENTIVE MODEL MAKING FOR CASTING **Harold O'Connor,** instructor
JUL 3–7	COMPUTER DESIGN **Robin McGee,** instructor
JUL 10–13	PEWTERSMITHING **Robin McGee,** instructor
JUL 17–21	METALSMITHING **Marilyn and Jack de Silva,** instructors
JUL 24–27	DEVELOPING PERSONAL STYLE **Harold O'Connor,** instructor
JUL 31–AUG 4	JEWELRY FABRICATION METHODS **Harold O'Connor,** instructor
AUG 7–11	SURFACE EMBELLISHMENTS **Harold O'Connor,** instructor
OCT 2–6	JEWELRY FABRICATION METHODS **Harold O'Connor,** instructor
OCT 9–13	SURFACE EMBELLISHMENTS **Harold O'Connor,** instructor
OCT 16–20	GOLD GRANULATION **Harold O'Connor,** instructor



Write to:
Harold O'Connor, Dir.
Dunconor Workshop
Box 149, Taos, NM 87571

505-758-9660

LEARN from MASTERS

10 YEARS OF EXCELLENCE
1979-1989

SUMMER 1989

Guest Instructors

Susan Kingsley — Charles Lewton-Brain

Workshops and Regular Classes

Fold Forming	Catches	Flexshaft Tricks
Tool Making	Chasing	Mokume Gane
Granulation	Casting	Forming/Blanking
Stone Setting	Repair	Marketing a Line
Goldsmithing	Design	Anticlastic Raising
Gemology	Finishing	Diamond Grading
Mold Making	Rendering	Wax Techniques
Metalsmithing	Engraving	...and more

Send for free brochure and class schedule

REVERE ACADEMY
OF JEWELRY ARTS

760 Market Street · Suite 939
San Francisco, CA 94102
415/391-4179

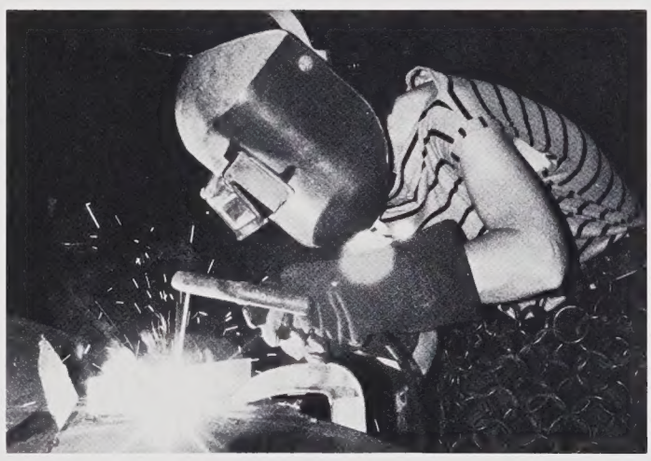
GRAPHIC DESIGN

BOOKS
PROMOTION
BROCHURES
EXHIBITION CATALOGUES
DIRECT MAIL
POSTERS
PACKAGING
LOGO TYPES

MOSKOF AND ASSOCIATES
A Partial Client List:
The Smithsonian • The Museum of Modern Art
NY State Council on the Arts • The Metropolitan Museum
Random House • Harry N. Abrams • Rizzoli
Metalsmith Magazine: Summer 1984–Summer 1989

154 WEST 57TH STREET · NEW YORK NY 10019 · 212.333.2015

APPALACHIAN
CENTER FOR CRAFTS

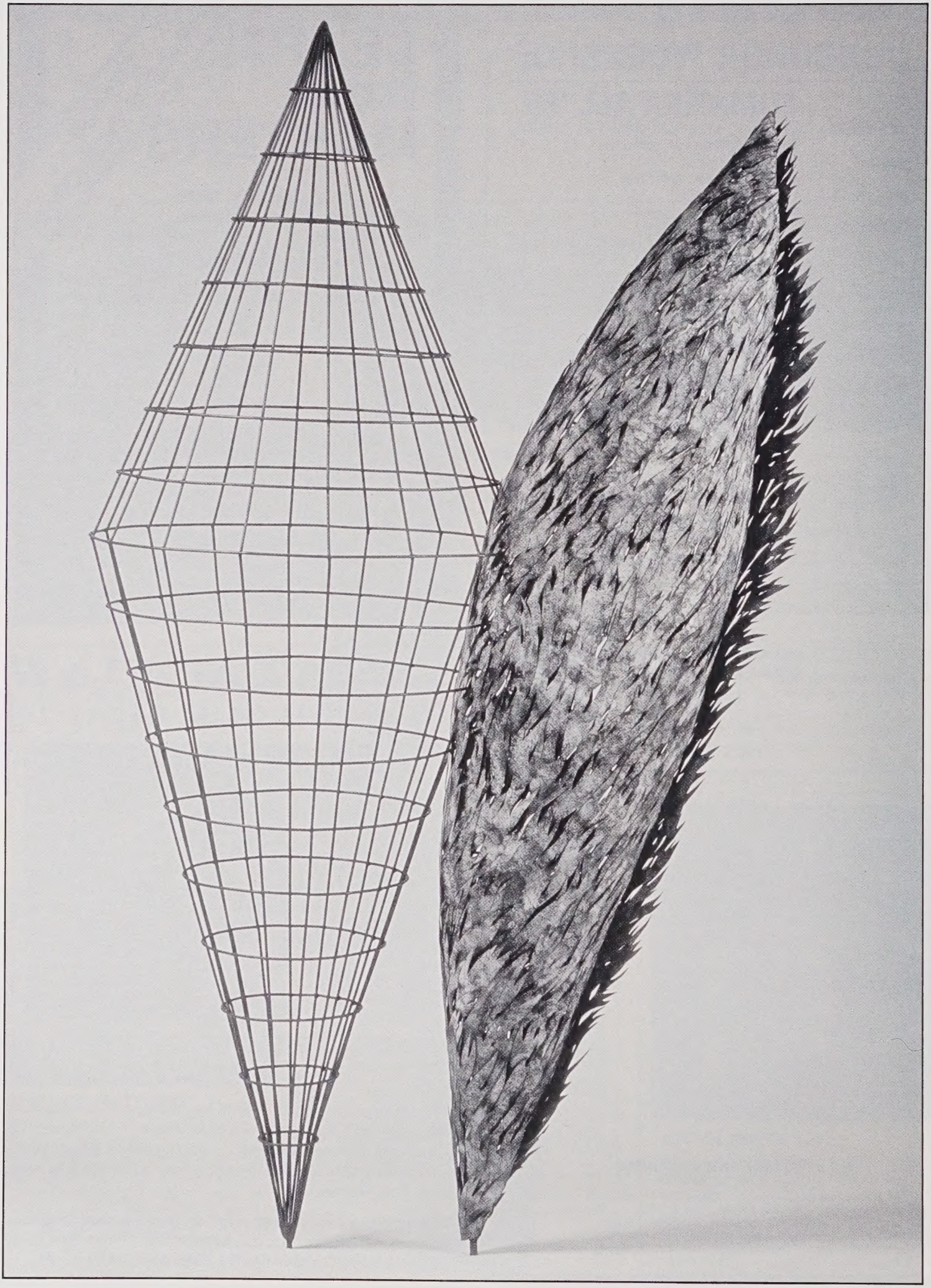


BLACKSMITHING WITH FRED CAYLOR

July 3-7 and July 3 -August 4

The classes are aimed at both beginning and intermediate students and will cover the basic steps of blacksmithing. Students will be involved in making items which stress elementary techniques such as drawing and tapering, twisting and forge-welding.

For further information on a full range of summer programs, contact Alf Ward, Director, Appalachian Center for Crafts, Route 3, Box 430, Smithville, TN 37166, or call 615/597-6801.



Carol Kumata
PANDORA'S BOX

by Michael Dunas

"How to Wrap Five Eggs" was a dilemma posed by a cult book of Japanese packaging design in the mid-1960s. The answer..dutifully, appropriately, because they demand it.

Carol Kumata's *Wrappings*, her early postgraduate pieces of 1979–80, seemed to be answers to this delicate and deceptively modest challenge. At the time, the outer covering dominated her work. It appeared to be as important or esthetically significant as what was inside. In these "bundles" of fibrous elements (or metal fabricated to suggest fiber), the wrapping material somehow melded with the image of the thing wrapped. As a viewer, I found myself torn between trying to solve the puzzle of the piece's identity and just enjoying its material reveries. In the end, the "heart of the matter" remained elusive, leaving the outer wrapping/package as all I could identify and maybe all I could really ever know.

In these early pieces, Kumata seemed concerned with the way art is presented, and, consequently, how it is perceived by the viewer. With the *Wrappings* series, she employed the analogy of packaging as a strategy for controlling the reception of her artwork once it leaves her purview.

Kumata's equation of artistic communication with commercial persuasion must be approached cautiously. On one hand, the package could be misconstrued as a facade, hiding and thus protecting the integrity of the artwork's contents, a posture that might be read as cynical of the audience's ability to grasp a deeper meaning. On the other hand, the package might be properly apprehended as a reaching out to the public, the artwork's message being read as part of the conventional (conforming to accepted standards of conduct and taste) language of art.

The latter is reinforced to some degree by the positive value of Japanese esthetics that Kumata adopts in the *Wrappings* pieces. In the art of Japanese packaging, the object wrapped is taken, almost poetically, to be a precious mystery, like the egg, a symbol of life and rejuvenation. The role of the maker is taken to be one of celebration that respects the nature and spirit of the object in the package. With the goal being the communication of nature's essence, the artist acts as interpreter, translating metaphysical values into codes and patterns that are edifying to the audience, packaging the unknown in terms of a common expressive language, like a material veneer clothing a sacred text.

Janet Koplos writing on Kumata (*Metalsmith*, Spring, 1982) lists the following characteristics of her work: "Box, layered, mixed media, rich and somber, nonprecious materials, formal, ceremonial, closed and enclosed." I would underscore ceremonial as the dominant feature of Kumata's early work, since there is a sense that these objects imply a ritual, a set of circumstances in life's patterns, potentially operative in some kind of social or communal environment. Attention is not focused on the internal struggles of the artist but rather on a broader struggle with objects that reverberate in the culture's collective memory.

Kumata's position, however, seems to have changed rapidly. As early as 1981, the action shifts towards the interior of her pieces and away from the surface. Initiated in her *Trappings* series (1980) and continuing through *Introverted Box* (1981), *Trapped in the Golden Triangle* (1981), and *Locked River* (1982), Kumata dispenses with the metaphysical notion of an ethereal spirit, of something mysterious that occupies an artwork, and focuses on the artist's will as the generator, or instigator, of form. In what appears to be a confessional tone, she shares with the audience her realization that the artist's psyche is the only authentic substance that is entrapped within her artwork.

The signs of change are first apparent in the physical compositions. Gone are the obsessive Oriental wrappings and the allusion to ceremonial, primordial, shamanistic objects. What remain are prosaic boxes that reference a litany of traditional Western metalsmithing packages—safes, coffers, reliquaries, treasure chests and the like. The contents, however, are far from predictable and can only be described in surreal terms as sensual and tactile. What has changed is that the subject of her work is moving deeper within the confines of her private space, within her psychic "box." Concurrently, the relationship between the package and its contents becomes less ambiguous than incompatible. These pieces demand our associative response to Kumata's ego, seething within an enclosure of artificial definitions.

Kumata's boxes can be considered equivalent to holloware or pottery vessels in their use of inside/outside metaphors of psychological containment. Comparing the process of making holloware or throwing a pot with one of Kumata's boxes helps to illustrate this analogy. In most cases, the thrown pot or raised vessel reflects the interior space in the markings of the surface, describing the inner force of the volume, or, in other words, the spirit that pushes out and forces the vessel to grow. This approach to building form is conceptually transparent, naturalistic, with information about the inner nature of the work appearing on the skin. It derives from a belief in the organic force (*elan vital*) intrinsic to artmaking.

However, Kumata does not want her containers to seem to grow naturally. Her rigid, rectilinear box format enforces the feeling of prisonlike walls, vessels not of jubilant life but of melancholic repression. She deliberately throws into doubt the dependency an artist feels for an organic composition, the harmonious growth of form. The need to enclose, to frame, to rigidify, in Kumata's view, takes precedence over the easy spontaneity and spiritual energy. While reliance on the *elan vital* has traditionally made art accessible, it can also inhibit the artist's progressive self-understanding because it is too strongly tied to a certain esthetic ideal. In shedding

Duet, steel, brass, 80 x 45 x 27", 1987

this encumbrance, Kumata offers the box as a straw dog. With it, she dramatizes the struggles with liberation/repression, aggression/passivity, extroversion/introversion that are symptoms of the artist's self trying to find room in the public persona of the artwork's package.

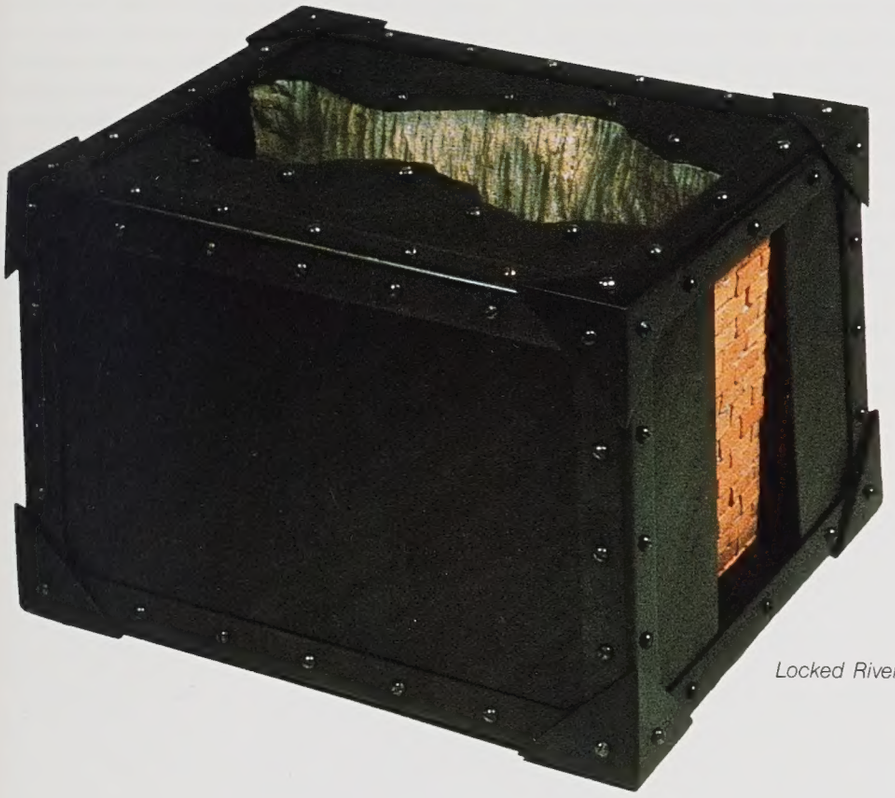
The metaphor of the box itself references a mythical tradition of repression. The familiar myth of Pandora—that first lady of mischief who opens the forbidden box releasing every evil of the flesh—comes immediately to mind. However, in her work, Kumata reverses the implications of this symbol to that of a creative force that is bounded, possessed and centered. She formulates this difference as internal rather than outwardly directed, away from any suggestion of a polemic that might overshadow a unique, personal, feminine expression. Emblematic of this self-centered femininity, Kumata's pieces are involved with a range of issues (essentialist, cultural, linguistic, Freudian) that are meant to suggest an appreciation of women's work rather than dwelling on women as the subject of oppression. In this light, her use of the box keeps at a distance any tendency to view women as "subjects" of metalsmithing, defined by body adornment and domestic wares, allowing a search for self-image to take its own course.

It is easy to see how an elementary consideration of building enclosures could encourage rumination over much larger issues. Watching Kumata work through these stages over the last few years makes one sensitive to the psychological balance implied by the relationship between inside and outside. At first, she dealt with the coexistence of both in her packages, married in composites like the *Wrappings* pieces. Then she devised boxes with predictable contents, like the gift-wrapped packages in the *Trappings* series. But then the boxes became forbidding, cold, steely, metal vaults with ominous interior voids like her *Introverted Box*. And, finally, the occupants burst forth like Pandora's evils of the flesh, colorful, vibrant and alive with emotion.

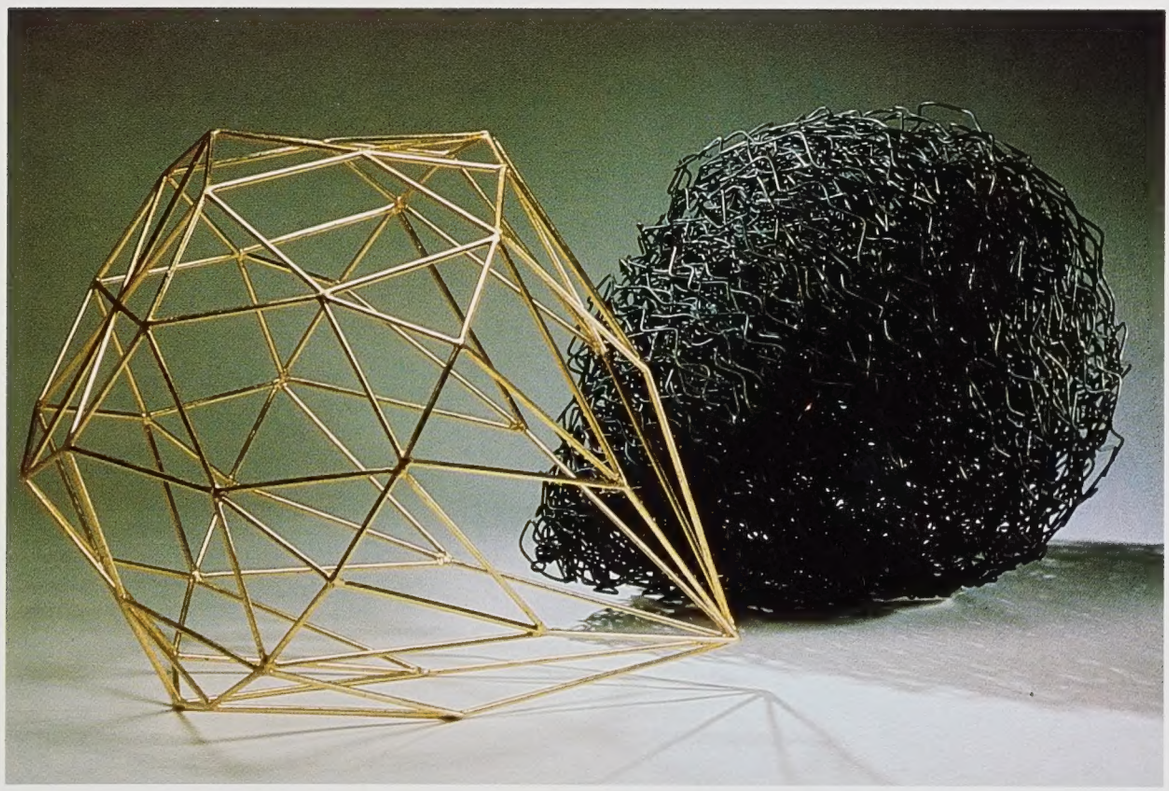
These next works, *Split* (1984), *Sleight of Hand* (1984), *Stigmata* (1985) and *Chasse* (1985), complete the progression of self-awareness. Throughout this interior journey, Kumata keeps in focus the importance of the boundaries of the box as the physical/sculptural equivalent of her bounded ego. The box, the enclosure, the package is always the iconic "theme" to which all other elements relate. Her work changes in response to her awareness of the symbolic box as the central conforming influence of her artistic self.

I had first become aware of this theme in the "Form Beyond Function" exhibit when a number of metalsmiths, especially Jill Slosburg, Christina DePaul, Martha Glowacki, Rachelle Theiwes and Thelma Coles, all presented works that used containers as ominous, brooding metaphors.

Aura, copper, bronze, 15 x 18 x 22", 1987



Locked River (side view), mixed media, 5 x 5½ x 7″, 1982



Heart of Darkness, steel, metal leaf, each part 32 x 32 x 40″, 1988

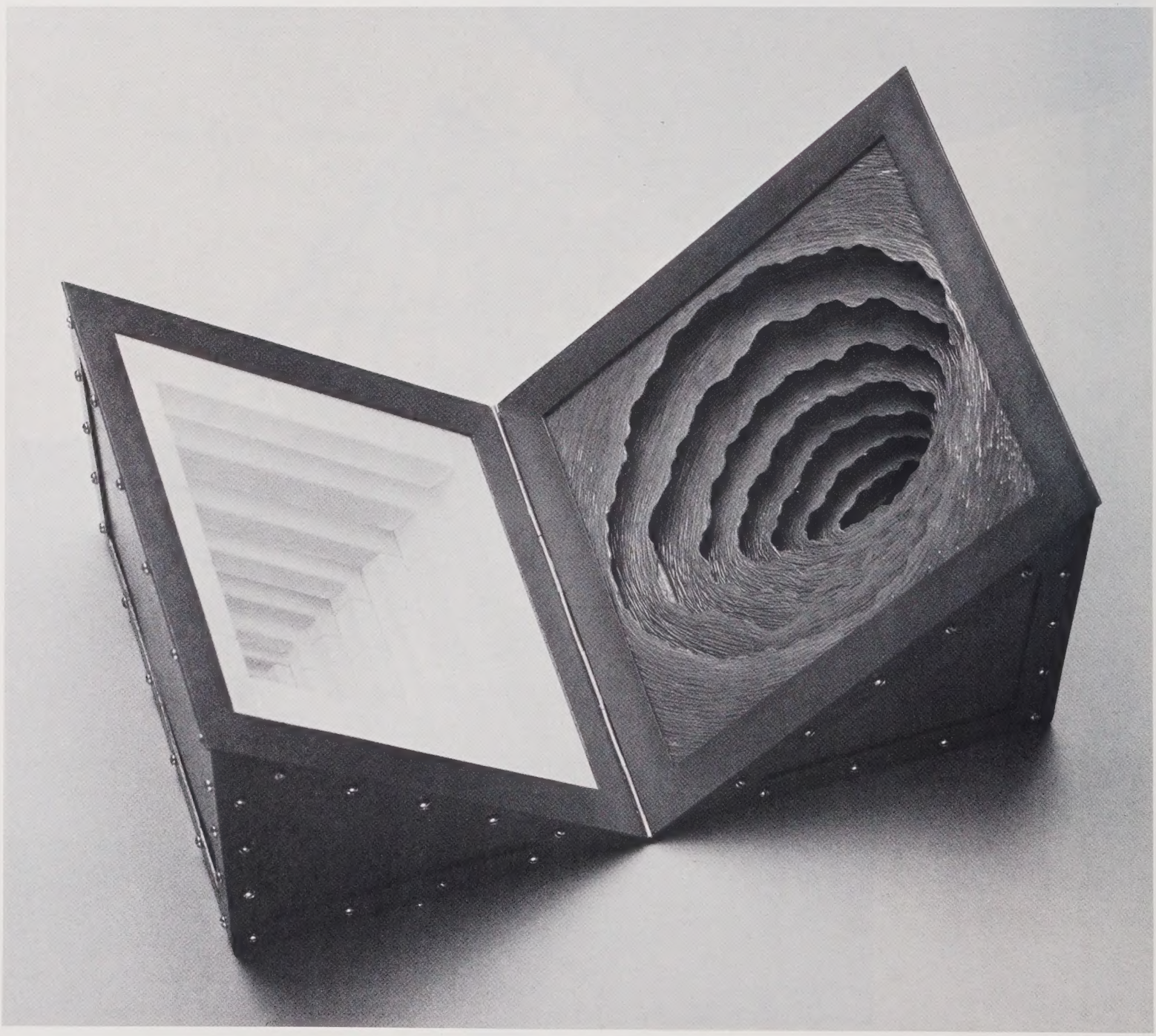
Together, these works cast an aura of psychic tension over the show. Since then, I have also become aware of a considerable body of "post-Minimalist" work, like that of Judith Shea, Martin Puryear, Jackie Winsor and John Newman, which has turned to volume and void as formal concepts. In all these examples, it became apparent to me that there was a conscious attempt to rediscover the psychic felicity of sculpture that had been left vacuous by Minimalism's austere, reductivist materiality.

Kumata distinguishes herself from this group in her "scale-model sensibility," alluding to small, self-contained, narrative objects that might be classified as toys, for lack of a better word. Her objects find a confluence between the visual disturbance of a Surrealist *objet d'art* and the toy as the fulfillment of a child's desire to be in charge, in the same way that adults' hobbies clarify their relationship with the world.

The importance of working at this scale is that the viewer can engulf the object, take it in as private introspection, feeling free to manipulate it and possess it as a reflection of his/her own personality. With these small objects, Kumata thus reaches the interior of our inhibitions, probing the region protected by our ego. Though the boxes seem to undermine our sense of play, we are elevated by their contents, rendered fragile to the point of vulnerability. They impart an ecstatic realization of the potential for psychic renewal.

This recapitulation of Kumata's earlier work is meant as a prelude to understanding her pieces of the last few years. It is my way of coming to grips with work that appears to have little visual connection with the boxes, yet retains a strong thematic association.

These last pieces, *Duet* (1987), *In/Out* (1987), *The Attraction of Opposites* (1988), *Heart of Darkness* (1988), are still about inside/outside, enclosures, containment and psychic transference. However, the forms themselves have taken an additional radical transformation. Gone are the stolid metal sheathing of the boxes, replaced by a conceptually rigorous wire mesh. The forms are no longer familiar as commonplace packages but now have become geometric configurations of almost abstract purity, seemingly derived from mathematical formulas or the controlling regularity of computer-aided design. The walls themselves are transparent, providing no clues to the separation of inside/outside but are more weblike—they divide space rather than containing volume—and less pictorial,



Split II, metal, acrylic, wood, 5 x 10 x 6". Photo: Bill Redic

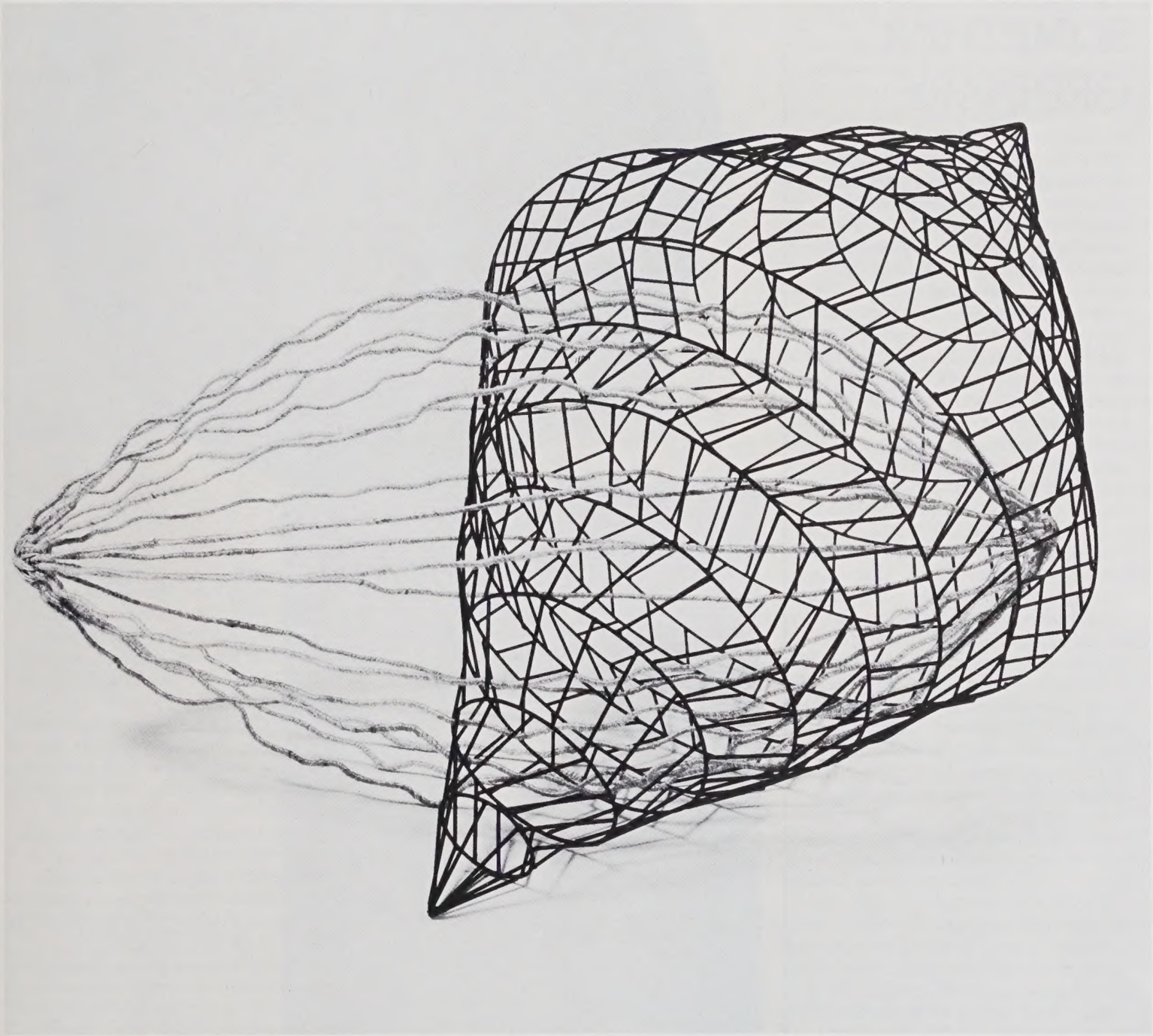
cleansed of all emotive, symbolic or sensual expression.

The most significant difference in these new pieces is the scale and reorientation of the elements. While each piece is composed of two distinct parts, a duet of interaction, there is no clear sense of what is the container and what is the contained—but, unlike the *Wrappings* pieces where this ambiguity existed, the present partners are separate but equal in their relationship. Sometimes the two forms, which are now human scale, are totally disengaged, lying side by side; sometimes they touch, almost kiss in mutal recognition; and sometimes they are intertwined, enmeshed in their own web, looking like they are either bonding or about to divorce.

Usually one form is more dense than its other, suggesting that it has more substance, more meaning, leading us to think that this partner formerly was trapped in the other's more menacing web. Alternately, the greater density of one might represent a skin that is peeling away, revealing the structure of the enclosure as a naked skeleton. Another clue to this relationship might be found in a hint of masculine/feminine polarities of shape, the one passively curvaceous and the other aggressively rectilinear. But it would not be right to extend this analogy too far. Although Kumata's work is bound up in sexuality as it pertains to her zeal for honest feminine expression, this new work is liberated beyond the level of imagery to a level of subliminal, cybernetic game playing. In the end, what is paramount is not the ultimate shape that is forming in the mind's eye but what activity the shapes are involved in. Kumata has reduced her symbolism to a rational structure of duration and ritual that is a played-out scenario of relationships.

Kumata's recent view is less empirical, less descriptive of the nature of containment in symbolic forms and more a conceptual reconstruction of the space where containment is felt to operate in the mind. The space of this field is more dynamic and fluid than can be represented in linguistic or material utterances. The arena is more elemental than the ambiguity of superficial appearances; it lies deep in the primal structures of the mind that have been suppressed by our naive dependence on conventional language.

Michael Dunas is a writer specializing in design and craft and a lecturer on craft history at the University of the Arts, Philadelphia, PA.



In/Out, steel, brass, sisal, 22 x 45 x 36″, 1988. Photo: Bill Redic

PROJECT 5

HONORING SOMETHING ORDINARY

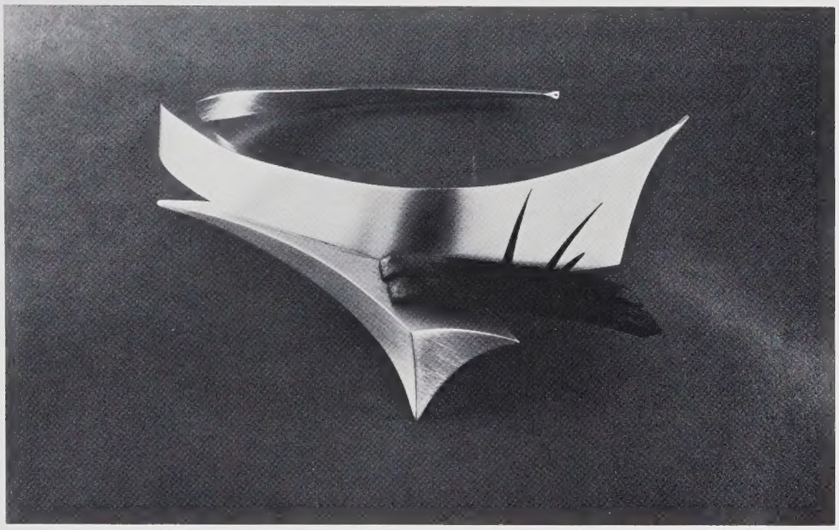
This is the fifth in a series of projects for students. These projects were created to provide a forum in Metalsmith *for provocative and innovative work. They are assigned by a different professor each time, insuring a wide range of approaches to issues and themes in metalwork and jewelry. This fifth project was assigned by Lynda Watson-Abbott, Professor of Metals and Jewelry at Cabillo College, Aptos, CA. The problem was to create a wearable piece of jewelry or a functional object to honor something or someone ordinary, that is, special to you but not necessarily renown for any other reason.*

Teaching jewelry/metals in an art department is a twofold task. While guiding students through the learning of a technical vocabulary and an understanding of materials and processes, the teacher must also provide exercises that expand the student's ability to identify ideas and create forms that are personally enjoyable.

Students who abandon traditional jewelry design to explore the realm of their own likes and dislikes are moving toward personalizing the medium and its communicative possibilities. This assignment serves that purpose well. The results are always varied because it can be addressed in so many different ways on several different levels. Suspecting that the response to this assignment would range from the nonsensical to the sublime and from mundane observations to personal statements, I was not disappointed.

About 40 students submitted work. Of these, all but five were undergraduates, although several of the undergraduates indicated that they have degrees in other art areas. Only two pieces were not wearable. The majority were brooches, but both neckpiece and bracelet formats were represented. There were several good pieces submitted that failed to identify "the honored" sufficiently. I suspect that these were not made specifically for this project but were the result of a similar experience.

The assignment required that something ordinary be honored. It needed to be some *thing*—identifiable—whether tangible or not. It also needed to be ordinary—a common, generic object or an undistinguished or anonymous person. It could relate to an experience or event shared by or familiar to us all. This something ordinary was to be honored, set apart or in some way made to be special. Honor can be bestowed in a number of ways. Glittering or precious materials can be used to elevate the subject. Symbols of esteem,



Robert Farrell, *Summer Fort Atkinson*, sterling silver, shakudo, teak, 9 x 6 x 6″

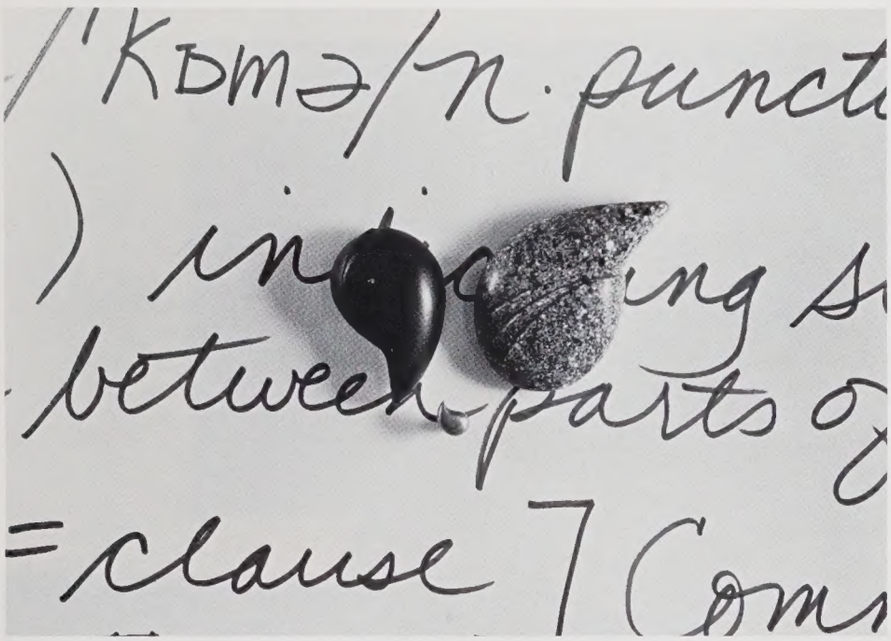
pedestals, neon, arrows or elaborate frames can be employed to denote importance and draw attention. An idea can be abstracted, stylized or transformed into a magnificent shape that transcends simple representation. The selection of subject, how it was represented and the way in which it was honored were the criteria for my choices.

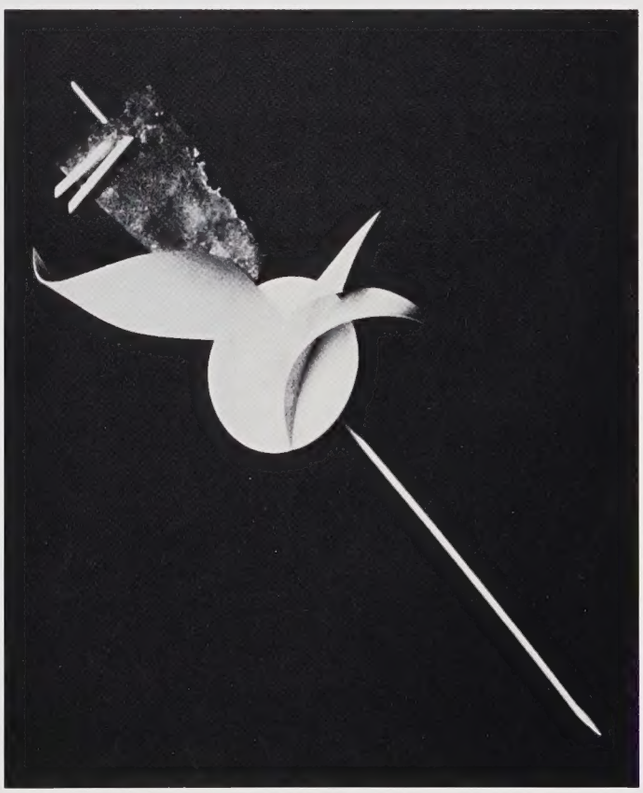
One of the greatest difficulties is to simply reproduce the subject in precious material; but, done properly, this approach can also produce the ultimate honor. It is probably the insignificance of the comma as anything but punctuation that makes this one of the most sublime and successful submissions. Melanie D. Stewart (undergraduate, Nova Scotia College of Art and Design), has executed three comma brooches in avonite, copper and marble. It is the quality of the form that is the subject of exploration and honor. The resultant brooches are sensually dimensional and large enough (9 cm) to become an important adornment. Each is subtly different, and the use of stone as well as metal provides each with a different tactile quality.

A direct translation from the mundane to metal is Paulette Parente-Dunlap's (freshman, Casper College, Casper, Wyoming) *The Zipper*. The partially closed zipper creates an interesting neckpiece format that incorporates both neck and chest. Since this zipper rests on the body, almost where the closing on a piece of clothing would, it changes visually when worn with different types of clothing.

Leah Mulligan's (undergraduate, University of Georgia) *Jeweler's Torch* honors what appears to be an old Prest-o-Lite, complete with hose and tank. Although it consists of an object quite faithfully reproduced, the change from torch to bracelet becomes a successful transformation from tool to jewel(ry). The means become the end. The use of stones and the careful execution of mechanical parts give it a precious quality. Again, the physical characteristics of the honored object lend themselves well to the chosen format. If the zipper were not a neckpiece and the torch were not a bracelet (or other encircling form), the pieces would make much less sense in terms of the assignment.

I had expected that food would be a major subject for adulation. This was not the case. One group of pieces, however, is worth mentioning. They were submitted by Judith Dykstra-Brown (graduate doing undergraduate work at Cabrillo College), honoring those with an obsession for peanut butter. The pieces were fun, but





Opposite: Rebecca Coldren, *Placenta Box with Chromosomes*. Photo: N. Slagle; **Above:** Melanie Stewart, *Comma Brooches*, avonite, sterling silver and composite marble, sterling silver, 6.5 x 4.2 x 1.1 cm larger brooch; **right:** Iona Zalewska, *Last Promotion—A Military Medallion-Pin*, copper, silver, 6½ x 2 x ¾″.

the title was more so: *Peanut Butter—a Circus on a Tired Tongue.* Think about it!

Several of the pieces honored memories. *Hair Mail* by Chris Martin (undergraduate, Iowa State University) recalls high school love letters sent via paper airplane. In this case, the missile is hot pink and its use as a hair ornament seems very appropriate. I'd venture that very few people have escaped the embarrassment of being hit in the head by these airborne communications.

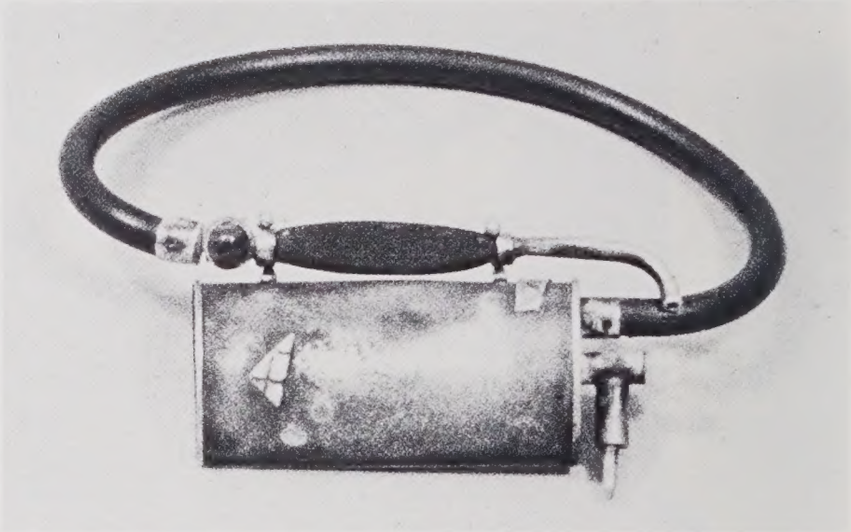
Radio Days by Ranger Fenton (undergraduate, Iowa State University) suggests by its composition the "larger-than-life" quality assigned to radio personalities that can only be heard. The shapes used for both radio and listeners, as well as the materials and surfaces suggest a timelessness and conjure up nostalgic feelings that well characterize radio for many of its devotees—then and now.

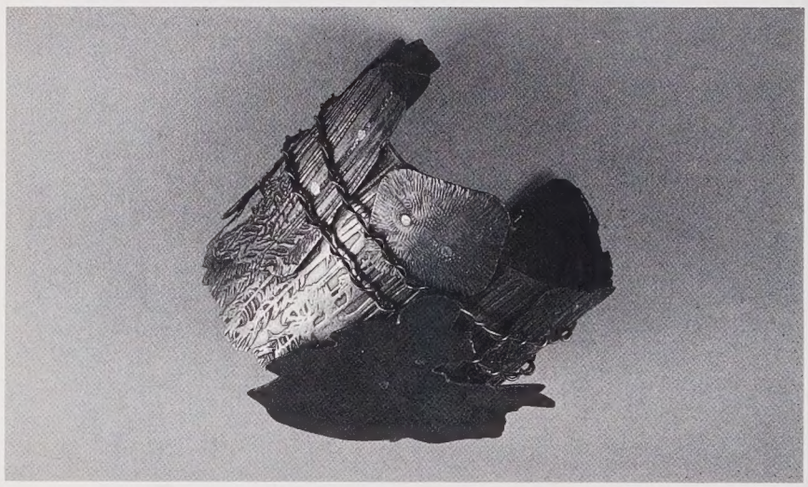
Places left temporarily behind, places that take on a different importance and value with absence were the subject of several pieces. Sharon Mehl (undergraduate, San Diego State University) gathers visual reminders in her *Memories of Kansas* bracelet. It is a wearable copper collage of wheat fields, fences and katydids.

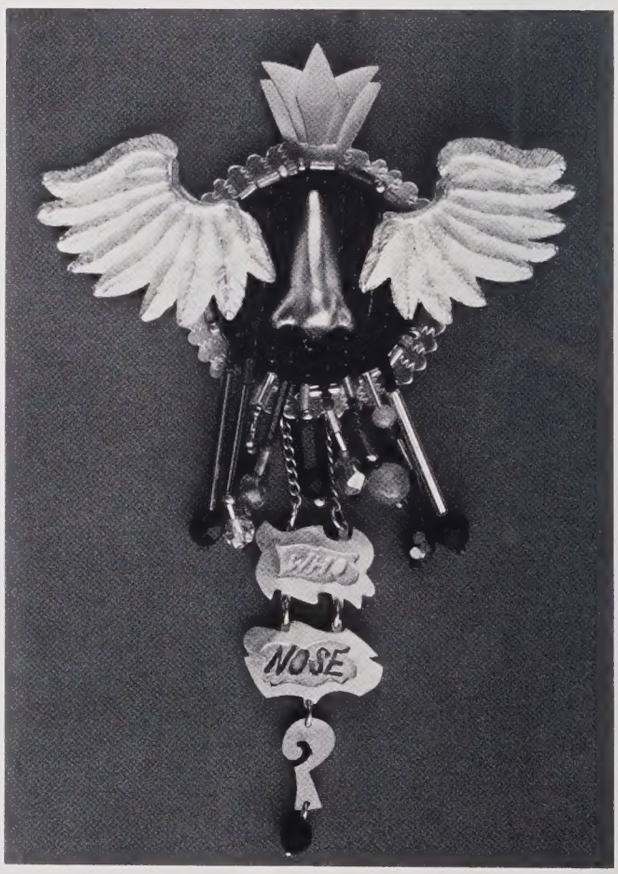
Robert Ferrell (graduate, Tyler School of Art) translates the tranquility and serenity of a *Summer in Ft. Atkinson* (Wisconsin) into a sensuous neckpiece. This is one of few pieces submitted that honors an intangible subject. The piece contains very little literal information but the forms chosen convey his intent to represent a comfortable, secure, encircling breeze. Other aspects provide details about a special place with a special history. The materials and finishes used assign a unique quality to the object.

Iwona Zalewski's (graduate, University of Illinois, Urbana-Champaign) *Last Promotion* is a military-type medallion that uses symbolism to honor a specific event and place it in historical perspective. She does not describe the event, but the white petal shapes and the form above make suggestions. The anonymity of the subject of this piece is curious—intriguing. Another set of pieces that deal with symbolism are Wookyung Park's (graduate, University of Michigan) *Music Notes.* These are stick pins that honor various types of music by assigning them symbolic color. Each piece contains a note or notes backed with color. Classical music is blue, jazz is turquoise, rock is violet. The idea is sound but would have had more impact if the shapes and surfaces had been used more extensively to explain the differences.

Environmental concerns were expressed







Top: Leah Mulligan, *Jeweler's Torch*, sterling silver, bony, pearl, malachite; **above:** Sharon Mehl, *Memories of Kansas Bracelet*, 4 x 4″; **right:** Joan Ward Summers, *Who Nose*, sterling silver, copper, brass, nu-gold, glass beads, fabric, 3½ x 5¼″

Judith Dykstra-Brown, *Peanut Butter—A Circus on a Tired Tongue*, sterling silver, 1½ x 1½"

Laurie Clover, *Roots of the City*, etched copper, and saw-pierced brass, 9.8 x 11.8 cm

Ranger Fenton, Radio Days, brass, copper, marker, 8.2 x 10.2 cm

by Laurie Clover (undergraduate, Iowa State University) in her brooch *Roots of the City*. Honored are the trees that are systematically being replaced by more and more concrete and building. The piece contains a delicate skyline above a symbolic root structure. The composition and chosen materials place emphasis and value on the roots. This pieces makes its point very nicely. The importance of rain and its value to drought-stricken California was the subject of an honorary medal by Jessie (Joan) Mitchel (undergraduate, Cabrillo College).

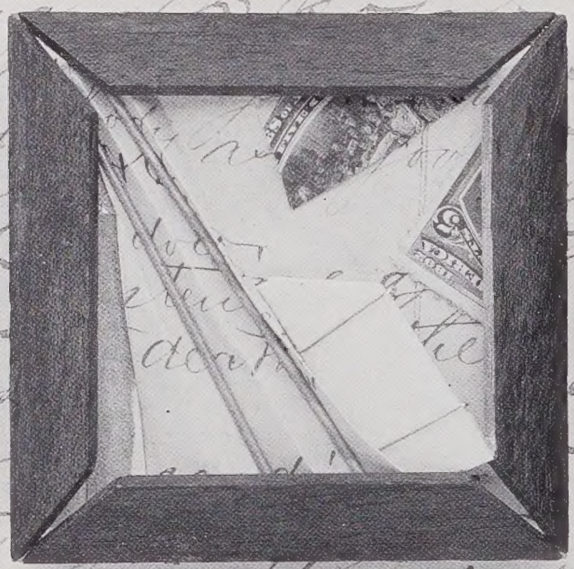
Animals were honored in various ways and for various reasons. *Tribute to Willie* by Sissy Allen (undergraduate, University of Georgia) tells us in a humorous, affectionate way about her relationship with her dachshund. The bracelet format is perfectly suited to a tail-chasing dog, and cast modeling wax gives it the right quality. Road kills, exotic cats and cows were also honored; cows for their beauty and intelligence and their patience with our ignorance in recognizing these attributes.

The human body provided subject matter for a group of pieces. Rebecca Coldren (undergraduate, University of Michigan) submitted *Placenta Box with Chromosomes*. This is a serious statement about the importance of decisions surrounding conception. The shapes used are stylized representations of anatomical forms. She effectively uses precious and base metals as well as various patinas to emphasize important elements and convey her message.

One of the most humorous submissions was a tribute to the human nose by Joan Ward Summers (graduate doing undergraduate work, Cabrillo College). *Thar She Blows* and *Who Nose* are honorary medals combining metal elements with glass beads and fabric. In both cases, the nose is "elevated" by the attendant wings. A few excerpts from her written statement say it all: "I chose to honor the nose for this project because it has been ignored historically in literature, poetry and art, i.e., Eyes ('...and bring all heaven before mine eyes'), lips ('...with...delight our lips would mingle'), even the ear ('...as may with sweetness through mine ear') and the cheek, etc., but no nose. It's as if humanity is saying, 'No nose is good nose.' You may think I am writing this tongue-in-cheek (ah, you see?) but my intention is to rectify 25 centuries of abuse by absence and bring honor and recognition to this overlooked bit of anatomy."

What more can I say?

—Lynda Watson-Abbott



CONTROVERSY AND CONTRADICTION
The Metal Art of Robert Ebendorf

by Vanessa S. Lynn

Crushed tin foil, marred tintypes, rusted cans—some must have thought it looked like garbage. In 1967, this detritus of our collective consumption found its way onto the walls of the Art Gallery of the University of Georgia. The artist responsible for this conglomeration was Robert Ebendorf, then Assistant Professor of Art, who mounted 10 assemblages for his first one-person show.

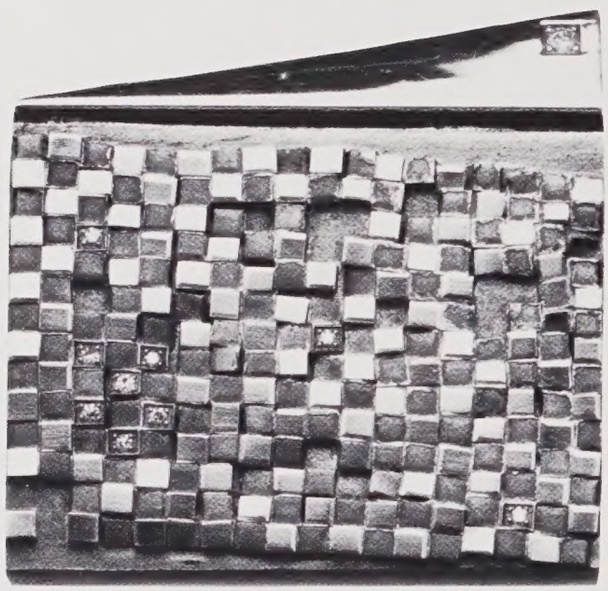
However, this work was hardly "off-the-wall" in the art community, or even in the jewelry community, to which Ebendorf belonged. Here, questions concerning the nature of the medium and the viability of alternative concepts and materials were beginning to be asked on both sides of the Atlantic. And although Ebendorf received his training both in the United States and abroad in highly disciplined metalsmithing skills, his bold wall works of recycled metal marked an irreversible escape, both physically and psychologically, from his traditional roots.

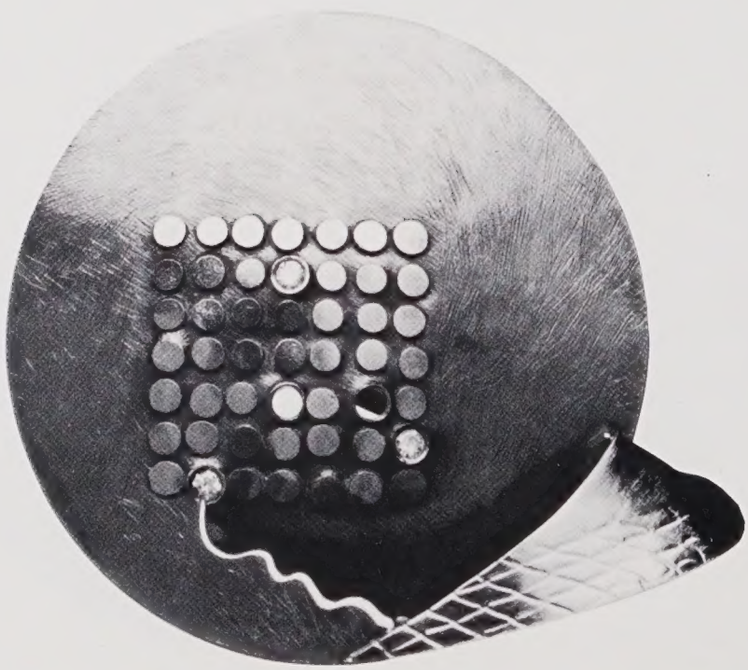
Ebendorf's work has found its core in contradiction—in a dialogue between tradition and change, which he has gone on to embroider and embellish, and, ultimately, to use to influence two generations of American metalsmiths. Ebendorf is both a product of his training and of his age—he was among the first links in a long transitional chain of jewelers who challenged and then redefined jewelry for a new age and a new culture.

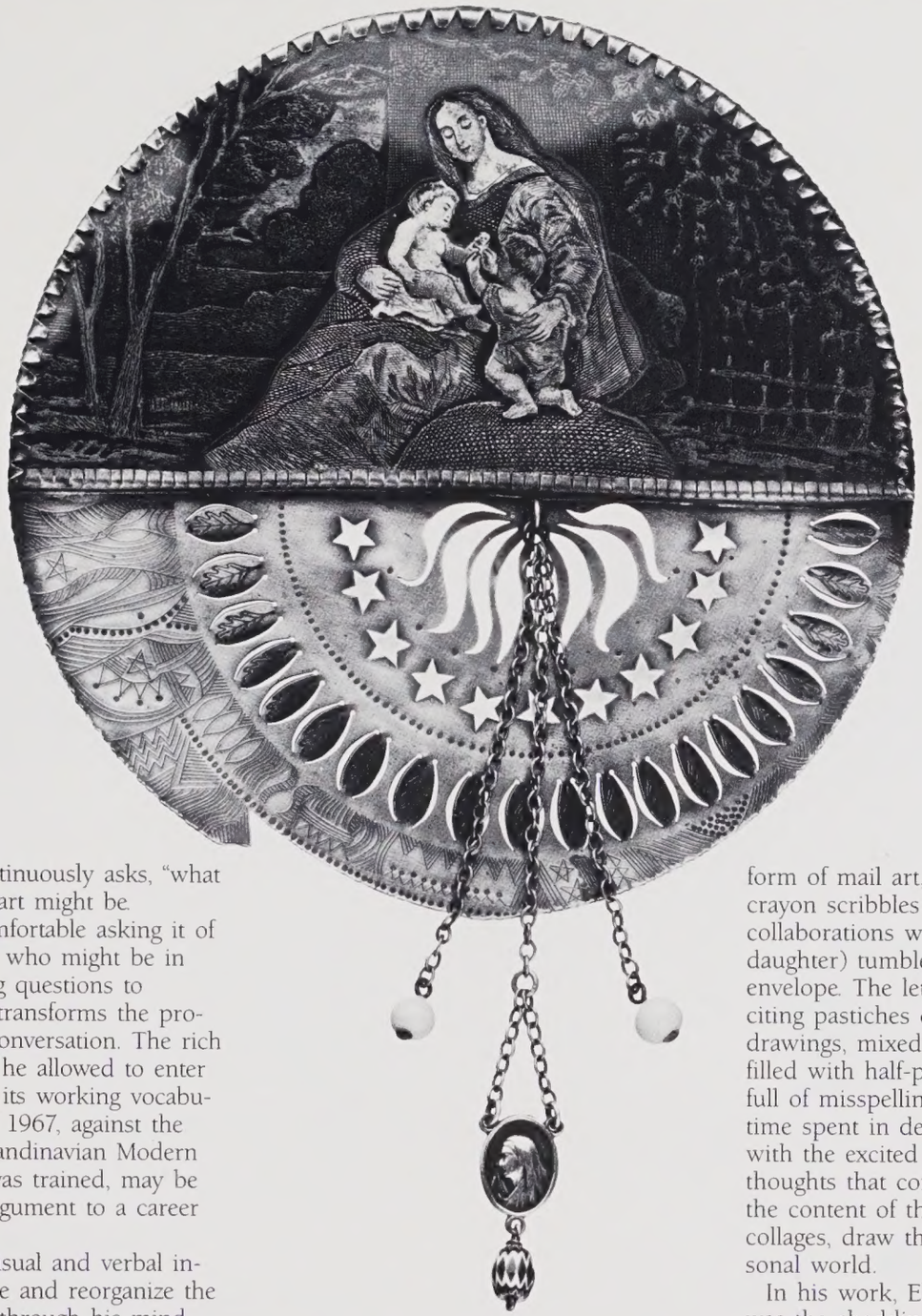
In contrast to the artist investigating a particular esthetic notion, or evolving a private code or visual language, which serves him as a means to probe formal concerns, Ebendorf used the choices he made in his art as both the subject and object of his esthetic investigation. The dialogue may alternate between internal and external, but it is never allowed to stop.

While this approach has opened his work up to being criticized as hodge-podge or the "kitchen-sink-school-of-jewelry," as one peer called it, diversity can be seen as both its unifying element and its esthetic strength. Ebendorf's work has a manic, jumpy, frenetic energy of something evolving "as we speak." The vitality present in the best of Ebendorf's work is a result of the immediacy of this quest—a search that itself became his methodology. Thus, the work provides a record of the struggle of

Opposite: Brooch, walnut, paper, ivory, postage stamp, titanium wire, 6.5 x 6.5 cm, 1982; **right:** *Bracelet*, Korean paper, ebony, Formica®, paint, 20 cm d., 1987. Collection: Ronald and Anne Abramson. Photos: Tohru Nakamura







that inquiry, as he continuously asks, "what more? what else?" his art might be.

And he is not uncomfortable asking it of himself or anyone else who might be in earshot. Posing probing questions to himself and his peers transforms the process into an ongoing conversation. The rich range of elements that he allowed to enter this dialogue make up its working vocabulary. The defiant act of 1967, against the homogeneity of the Scandinavian Modern esthetic in which he was trained, may be seen as the opening argument to a career of tireless debate.

Ebendorf relies on visual and verbal interchange to accumulate and reorganize the information that flows through his mind and his work. Through his example, the clarity of the artmaking process as a way of storing, ordering and reprocessing information becomes dramatically focused. Where one aspect of Ebendorf's development was inadvertently hampered, his intelligence prevailed, providing him with the means to harness his esthetic inclination and devise a highly sensitive and creative system to interact with the abstract and often abstruse world.

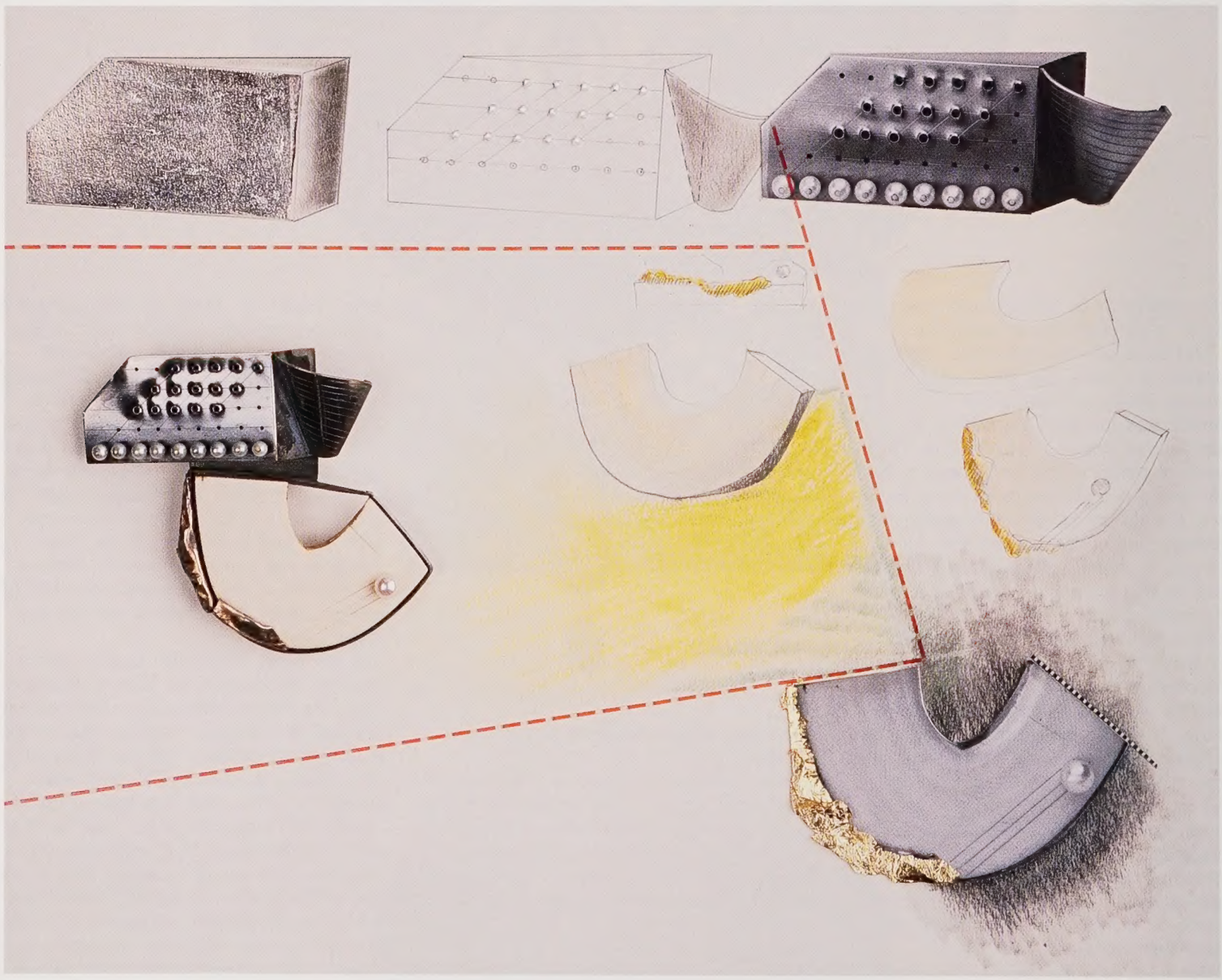
The seemingly disjunctive nature of Ebendorf's creative development, then, is really a very controlled and deliberate investigation, which found its first embodiment in the cumulative detritus of the 60s work and was later to be couched within the process of collage. The term collage in art has been variously seen as the combination of elements belonging to separate intellectual or perceptual categories, as a shift in perception of objects beyond their familiar representation and as impersonal workings of pictorial form as rhetorical devices.[1]

With collage providing the important investigative syntax, there are several threads of intention and motif that weave through the body of Ebendorf's work. One that recurs is that of the artist as correspondent, an almost obsessive need that derives not only from the artist's own struggle with mastering the written word (due to dyslexia), but also from his reaction to the omnipresence of the written word in our culture. Ebendorf's private conversations often take the spontaneous form of mail art, where metallic confetti or crayon scribbles in a child's hand (often collaborations with his three-year-old daughter) tumble out of a hastily scrawled envelope. The letters themselves are exciting pastiches of Xeroxed images or line drawings, mixed with oddly placed boxes filled with half-printed, half-cursive hand, full of misspellings and malapropisms. The time spent in deciphering is time spent with the excited thoughts of the artist, thoughts that convey a meaning beyond the content of the words and that, like his collages, draw the recipient into his personal world.

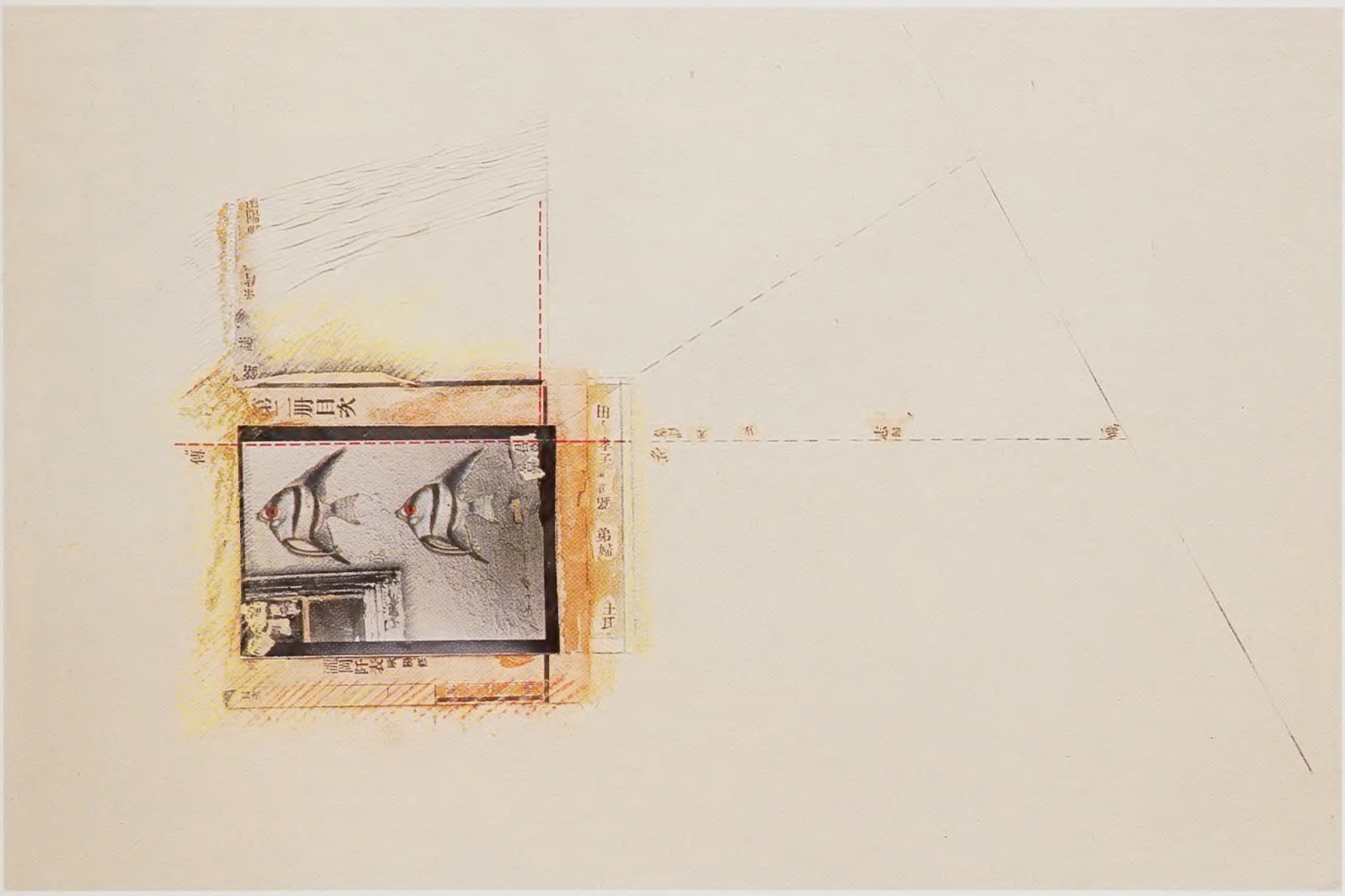
In his work, Ebendorf's first breakthrough was the shedding of the idea of raising form, the three-dimensional manifestation of metal in holloware, so important to the Scandinavian Modern esthetic of his training. Instead, as seen in the 1967 wall assemblages, his work has been overwhelmingly flat, organized to be "read" as if it was a printed page. His predominantly rectilinear formats are covered with layers and multiplicities of material, like the texture of an illuminated manuscript. To further the analogy, Ebendorf frequently uses paper in his amalgams, from old journal pages to gold foil to Oriental newsprint.

Pop Art was a great releasing mechanism, not only for painters and sculptors but also for metalsmiths like Fred Woell, Ramona Solberg and Ken Cory. The recycled, collaged sensibility of Pop also appealed to Ebendorf, who combined old tintype photos, metal scraps and found metal relics with cold connections to fashion his discourse. At the time, it seemed that this collaging had more to

Opposite: *Brooches from the David-Andersen Gold Collection*, Oslo, Norway; top, 14k gold, diamond, 4 x 5 cm, 1979; center, 14k gold, sterling silver, copper, diamonds, 4.5 x 4 cm; above, 14k gold, sterling silver, diamonds, 4.5 cm d. Collection: Ivy Ross. Photos: Tohru Nakamura; **above:** *Mother and Child* brooch, copper, sterling silver, plexiglass, found objects, 12 cm d., 1971. Photo: Tohru Nakamura



Above: *Brooch and Drawing*—Brooch, sterling silver, ivory, pearls, 14k gold, 6 x 6½ cm; Drawing, mixed-media collage, 25 x 20 cm, 1975. Collection: Lida and Austin Lowrey. Photo: Tohru Nakamura; **opposite:** *Collage and Drawing*, mixed media, 47 x 32 cm, 1978. Photo: Tohru Nakamura



do with the sociopolitical climate of the day than with a truly personal statement about the meaning of these objects. On the other hand, the impulse to decorate, to personalize through surface embellishment, was also a strong draw for the energetic artist. Ebendorf turned out many pieces with repetitious, scribing notations, weaving together these seemingly disparate images and materials to form the substance of his visual texts. It is as if these markings, these personal gestures, etched into the anonymous and unrelated fragments, provided the transformational ingredient to turn junk into jewel. Most often this embellishment is an organic scrolling of repeated forms that makes a delicate tracery on a section of a metal "page."

It was in his *Portable Souls* series of the late 60s that Ebendorf took the "page" metaphor one step further. In this series, he totally refit and reprogrammed worn, prefabricated daguerreotype cases. Hinged at the spine, these leather bindings containing his esthetic jottings seem more like diminutive books. For their secret, their soul, is found on the interior. It is inside that Ebendorf uses his personal handwriting to unite an unlikely juxtaposition of found Christian icons, jewels and recycled bits. Evocative of private altars, the embellished surfaces themselves are reminiscent of the gem-encrusted covers that protected priceless Byzantine manuscripts.

The fascination and involvement with dialogue is explored in the 1973–74 series called *Colored Smoke Machines*. During this time, Ebendorf began building a close relationship with Claus Bury. It was this German jewelry artist who introduced him to the European practice of exhibiting working drawings beside finished pieces. This had enormous appeal to Ebendorf, who wanted to give his viewers as much information about his thought process as possible, to develop a rich dialogue. He momentarily left his flat arena in favor of impeccably crafted, constructed or hammered enclosures of gold and silver, plex-

iglass tubing, bonded acrylic sheets and pearls. But he refused to abandon the page. He began incorporating a large, elaborately finished "working drawing" into many of these presentations, placing the finished piece judiciously atop the drawing as the three-dimensional conclusion to its backdrop. He played extensively with these sheets, sometimes suggesting they were an architectural plan and elevation, and with others going to great lengths to collage bits of drawings as though done at different points in time. They are finely rendered blueprints for the viewer and a means for the artist to reach out and directly speak to his audience.

Some of the most successful assemblages that Ebendorf created were done for an exhibition at the Heller Gallery in New York in 1982. The diversity of his experiments—flat, graphic presentation; nonprecious jewels; constructed containers; illusion; transformation; dialogue—were orchestrated into serial compositions of poetic clarity. One powerful metaphoric refrain was once again of the artist as scribe.

The heart of this collection was a series of two-inch-square brooches, many of which were presented as collage/paintings. This effect derived from the closure provided by a mitered wood frame. A diverse array of materials, including mother-of-pearl, Formica, gold foil, wood marquetry strips and colored and engraved papers were worked into the frequently violated framed format. For many of the pieces, an intricate, trompe-l'oeil photographic tableau was created with collaborator Francois Deschamps. The multiple layering of texture and image gained by means of the photograph formed a vibrant backdrop for the theatrical presentation of the brooch. This conceptual play of dimensionality and illusion formed an internal dialogue within the piece that was quintessential Ebendorf. For, as the viewer explored the imagery, it became clear that the "jewel" itself was faux, just a "semi-precious" bauble, that from a distance had seemed to shimmer. Yet even with all this visual trickery, the theme of this work leads back to the book, this time a child's pop-up album that itself plays on the confusion of three-dimensional versus two-dimensional space.

The numerous references to the written medium in this group make a cohesive statement. Most dominant is the repeated inclusion of a series of anonymous pages from an aged and yellowed journal. A large and flowing cursive script, produced with a fountain nib, graces the blue-lined sheets in faded sepia ink. Ebendorf no longer remembers from where the notebook comes, but a powerful romantic presence attaches to this old testimony of a once-sure hand. Torn from its binding and used unaltered, a leaf becomes an explanatory page. In truth, its words have nothing to do with the "pictures." Or, carefully sliced and reassembled as a brooch/collage component, the pen marks are made totally gestural and rendered illegible. Either way, these random pages allow the artist to take charge of the words and manipulate them in a way he is free to do nowhere else.

Other references to the power of the written page in this collection are equally compelling. Many of the square brooches have their frames visually broken by a thin, diagonally placed form, intruding from a lower corner. Sometimes pointed, it has the effect of a writing implement poised over a page. In one large tableau, a well-sharpened pencil hovers over the gridded leaf of a contemporary notebook. Ironically, it is painted white, rendering this communication tool as mute as a George Segal figure.

Throughout his prolific career, Ebendorf has sought the challenge of collaboration with peers Jamie Bennett, Ivy Ross, Richard Mafong, Bruce Baker and photographers Jerry Uelsman and Francois Deschamps. In each case, collaboration becomes the most effective way for Ebendorf to "converse" with artists he greatly respects. Collaboration short circuits the difficulties that would arise by attempting only to verbally communicate abstract ideas about the nature of art and vision. In place of such verbal or written exchanges, he thrives on the immediacy of shared action. Collaboration offers a means of gaining "hands-on" knowledge of the work of peers and offers both collaborators the chance to engage in what is, finally, most important—an ongoing dialogue.

This point is rendered with humorous clarity by one of the 1982 collaborations with Deschamps. A trompe-l'oeil collage simulating richly textured shavings of wood and paper appears to tumble toward the viewer. Startlingly realistic beads of water shimmer on the faux surfaces. At the lower right edge of this photographic composition is a white card on which the photographer cunningly leaves a handwritten note for his friend, "Bob, sorry this got wet. Francois." Here, the communication, so critical to the process and the product, has wittily been acknowledged and incorporated into the final piece.

Often, it is the most elusive talents or skills that become the most relentless taskmasters. The drive to overcome provides the impetus for unprecedented accomplishment. Robert Ebendorf was given the soul of a poet, but the words didn't come. Undaunted, he took his considerable gifts and developed a means to speak eloquently through the art-making process. Claiming his own structure and vocabulary, he fashioned a richly tactile means of ordering a world of fragments into a poetry uniquely his own.

[1] See Rosalind E. Krauss, "In the Name of Picasso," in her *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, MA: MIT Press, 1985), p.38.

A retrospective exhibition of the work of Robert Ebendorf was held from April 4-26 at the College Art Gallery, State University of New York, The College at New Paltz. It will travel to the John Michael Kohler Arts Center, Sheboygan, WI in the summer of 1989. An 80-page color catalog with essay by Vanessa Lynn is available from: Robert Ebendorf, RR1, Box 187x, Highland, NY 12528 for $25, including shipping.

Vanessa S. Lynn is a writer living in New York, who frequently contributes to Metalsmith.

Photo and Object: "Bob, Sorry This Got Wet, Francois," mixed media, 32 x 27 cm, 1982. Collaboration with Francois Deschamps. Photo: Tohru Nakamura

CONDITIONS FOR ORNAMENT
A Conversation with Michael Rowe

by Deborah Norton

Michael Rowe uses functional containers as a base from which to explore formal studies of space, form and balance, which are enhanced by his expressive use of patination. His holloware gains strength from the fact that he is not distracted by the lure of sculpture or nonfunctional vessels. Last fall, Rowe's work was the subject of an exhibition at Contemporary Applied Arts in London and we asked Deborah Norton to interview him concerning the progress of his work since the publication of his influential book, The Colouring, Bronzing and Patination of Metals *in 1982.*

DN: In an article I wrote recently for *Metalsmith* I suggested that metalsmiths might avoid making trite pieces if they asked themselves why they are making something before they begin. Now, looking at your work, which I find very exciting, I wonder, why do you make the things that you do?

MR: I have always been intrigued with the process of how form is generated. But in order to explain more fully, let me go back to the beginning. As a student at Royal College of Art (MA 1972), I was creating silver objects that were miniature, metaphorical worlds of architecture, furniture and even landscapes. Essentially I was making containers that were referring to containers on other scales, like architecture. I was fascinated with illusions, especially Chinese perspective—where the viewer is the center of the world—and oblique and isometric projection. And I was interested in space—how to organize and reorganize it. But by 1976 I realized that my pieces were getting too complicated. The miniature scale didn't seem to be working. I needed to radically reassess what I was doing. The first thing I did was to clear away all references to other scales. I also threw out the metaphorical references and the extraneous embellishments, such as complicated chasing, that I had been using. I went to work on cubic boxes. The challenge was to create the boxes that spoke only of themselves, yet had the ambiguities and illusions of the earlier pieces without the metaphors. I continued my exploration of projection and perspective, concentrating on the articulation of form by perception.

DN: What exactly do you mean by that?

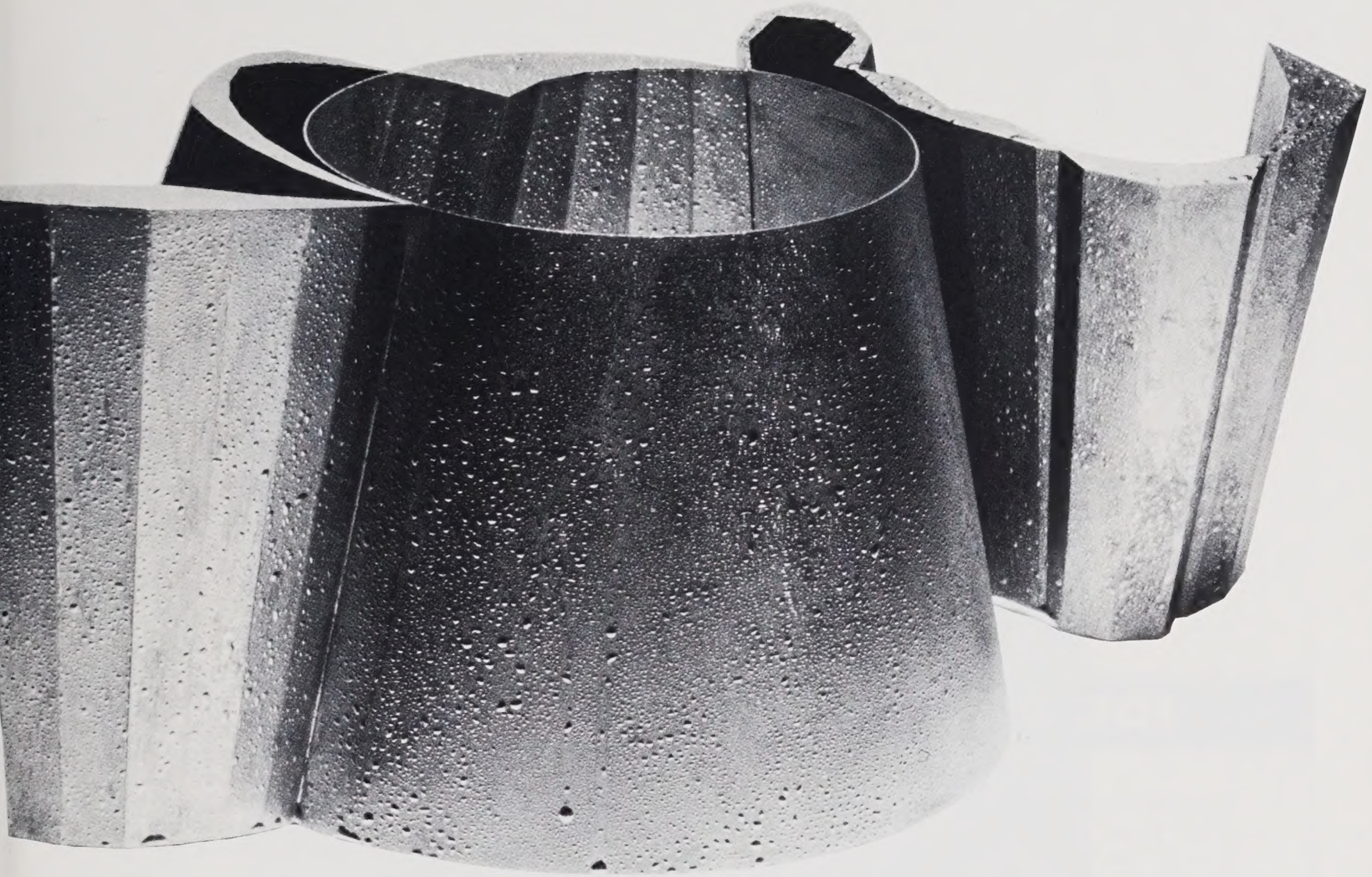
MR: How things appear in the space they occupy. I was very much influenced by Cubism and, like the Cubists, I was interested in the object/viewer relationship and the idea of multiviewpoints. When you look at a cube you see angles other than 90 degrees, depending on where you are standing. In order to make this sort of perception a reality, I distorted angles, extended sides and added planes so that, for example, a viewer could stand in front of one of my boxes and see the lid (in a fixed position, not hinged) both opened and closed and from several angles at once. Then I wanted to see if I could do something

Opposite: *Conditions For Ornament No. 5,* brass with gold-leaf finish, 26 x 24 x 34 cm, 1988; **above:** *Lidded Container,* brass with tinned finish, 60 x 25 x 20 cm, 1985. Collection: Leeds City Museum. Photos: David Cripps

similar with other forms so I went on to hemispherical bowls.
DN: Why hemisperical bowls?
MR: I wanted to pick up on my holloware heritage. And I was interested in working with archetypal forms, trying to get as pure as possible, thus the cube and not a rectangle; spheres and not ovals. Like in holloware, I explored the concept of a main form to which secondary forms—spouts and handles—are added. I experimented with having the secondary forms compete with the main form, and I found that the secondary forms took over. The symmetry would shift from the axis of the main bowl to a new axis that took into account the secondary forms. But I realized that the bowl was not the right vehicle for looking at secondary forms, so, in 1983, I went on to cylinders. Cylinders were perfect because I could break the generation of form into facets, thus creating curves out of straight lines.
DN: Why was this important?
MR: It's hard to put into words. But intuitively I felt I had the seed to generate a multiplicity of forms. The poet Rilke, Rodin's secretary, said that he was always looking for a seed from which to craft his vision. For me the seed was the straight line from which I could make curves. It was the correct vocabulary for me.
DN: Do you mean from a design standpoint or the actual construction?
MR: Both, but mostly design.
DN: One thing that intrigues me about your cylindrical forms is the imagery and even humor that I find in them. For instance, your *Condition For Ornament No. 9* at first struck me as a humanoid figure with two breasts and a duck's tail. Then I looked at it from the other side and the tail became a vertical mouth chomping on a football with wings in back. Then, after I had studied it for a while, I decided no, it couldn't be. This is a serious study of form and balance. Was the imagery intentional?
MR: Yes, that ambiguity is exactly what I'm striving for. I intentionally chose secondary forms that had metaphorical meanings that could be read equivocally. I wanted to confound the viewer's expectations. After a period of no imagery—creating very pure objects without reference to anything but themselves—I began loosening up with the cylinders. They were a real breakthrough for me and very surprising. I had been working in a Modernist tradition and now, suddenly, I was taking on ornamentation. Because that's what the secondary forms were. They weren't spouts or lids, they were ornaments.
DN: So that helps to explain the title for your latest series, *Conditions For Ornament*.
MR: Yes. While working on this series I asked myself what exactly it is that I am doing. The answer was, creating conditions for ornament where "conditions" takes on both meanings, "atmosphere" and "making the rules."
DN: I especially liked your piece that was meant to sit on the corner of a table and from the back you have to peek between the walls to see the cylinder. What was the idea behind the corner placement?
MR: I was thinking about how things are oriented in a particular way on surfaces. In *Conditions For Ornament #6* three of the same forms placed in three different ways behave differently depending on where they are placed. This made me think about the randomness of placing things in contrast to fixed placement. With this corner piece I let the tabletop dictate its position.
DN: Let's talk about patination and surface decoration for a minute. Ever since the publication of your book (*The Colouring, Bronzing and Patination of Metals* by M. Rowe and R. Hughes, 1982) you have become reknown for your innovative use of patination. What attracted you to patination in the first place?
MR: I had been experimenting with it since I was a student. This was quite frowned upon in school as everything was supposed to be polished. But I wanted a sense of mass in my pieces and you can't get that with a polished surface—either you look right through it or your eye is reflected off it. I also wanted color. So I began collecting recipes from old text books. Later when I was teaching at Camberwell School of Art and Craft in 1979, there was research money available to explore patination further. Richard Hughes, one of my colleagues, and I tested over 1,000 recipes and eventually wrote the book.
DN: Why in this *Conditions For Ornament* series did you abandon patination and use a tin finish instead?
MR: Several reasons. There's a toughness to the tin finish that these forms needed. Patination would have been too soft. And I like the fact that tin carries a reference to tin ware, which is modest but beautiful. Also, because it's a molten metal I was able to create an interesting globular texture. Plus it gives a bright surface without being reflective.
DN: So you could have a bright surface yet still have a sense of mass?
MR: That's right.
DN: It is obvious that the finish is very important to your work. Do you ever design a piece around it?
MR: Not exactly. But I always think about the finish while I'm designing. I never complete a piece and then think, what shall I do with the surface. The finish says something about the nature of the object. It makes a real contribution to the piece.

In 1986 I made a pair of objects that explored contrasting finishes. The structures of the two pieces were quite similar but one was meant for the kitchen and had a tin finish that gave it a stark, metallic, hard-wearing quality. The other was a living room piece finished with gold leaf and had a completely opposite effect. It was glowing and delicate and appeared to be floating like a leaf. The contrast between the two was tremendous.
DN: Your work seems so well thought out and controlled. In a piece such as *Conditions For Ornament No. 8*, every element works perfectly; it seems like you could only have achieved this if the

Conditions For Ornament No. 9, brass with tinned finish, 41 x 53 x 39.5 cm, 1988. A study of balance and form relationships or a humanoid figure, complete with breasts, hidden behind shields? Photo: David Cripps



whole thing was planned out before you started. Is anything left to chance?

MR: Oh yes, my work isn't nearly as calculated and scientific as it looks. I start with a drawing and then create a model with cardboard and bits of metal. But when it comes to actually making the piece I work very intuitively, letting my eyes tell me what's going on.

DN: Have you ever considered using CAD/CAM for designing and manufacturing your pieces.

MR: I haven't. Because my designs come from working directly with the materials, I wouldn't want to lose the first-hand experience.

DN: Another thing that impresses me about your work is how well you handle the functional aspect. Although your containers are very sculptural, they never become nonfunctional. Yet, having the constraint of functionalism doesn't seem to limit you at all. If anything, it makes your work stronger.

MR: I feel that if the intention is to make a functional vessel but you get led away to something so that it's no longer functional, then you have to tackle the issues of sculpture. But what usually happens is the vessel becomes a crutch for bad sculpture. The philosopher Kant said, "Concepts without intuitions are blind; intuitions without concepts are lame." To me that means that no matter how strong your concepts, if you don't have strong intuitions about how to use them then they're just theory. And vice versa, if your work is only intuitive, without concepts, it lacks structure and rigor.

DN: While we're on the subject of philosopher's quotes, I have read that another one of your favorite quotes is Heidegger's, "Things gather world." What does this mean to you?

MR: It opens up the whole thing about what objects can be. According to Heidegger, objects are a part of their environment and to some extent are influenced by the context in which they are placed. The reverse is also true as this is an active relationship. When thinking about vessels we should be aware of their potential to contribute to the *genius loci* of architectural spaces.

DN: In talking to you and reading other things that you've said, all your influences seem to come from fine art—Cubism, Modernism, Cezanne, Giotto—and philosophers. Are you ever influenced by crafts?

MR: No. I really don't look to craft at all, although I'm interested in the history of silver and metalwork. But I'm rarely inspired by contemporary craft. It's usually sloppy, second-rate sculpture.

DN: All your cylindrical forms are made of sheet metal. Would you ever consider using other techniques?

MR: I love working in sheet metal . . . the precision you get. But it's very slow. Recently, in a workshop, I tried doing some castings. I liked the speed with which you can create, and I plan to explore castings more fully. I think that trying to maintain a spontaneous look in metal is a tremendous challenge. It's certainly easier to do with castings than with sheet metal. Perhaps this will be another seed from which to generate forms.

Opposite: *Conditions For Ornament No. 6,* brass with tinned finish, 55 x 44 x 60 cm, 1988. Similar forms work in different ways, depending on where they are placed. The uppermost pod shape projects aggressively from the cone; the middle one rests quietly; the bottom one clings precariously to the vertical wall—or are they the same form shown at three different points in time? Photo: David Cripps; **above**, *Conditions For Ornament No. 8,* brass with tinned finish, 24 x 51 x 28 cm, 1988. Every element works—the sensuously undulating wall growing out of a rigid cone to create tension; the small, faceted curve within the vessel echoing the facets of the outer wall to give a sense of unity; the varying thickness of the wall resulting in just the right balance; the raindroplike surface giving this formal piece a warm tactile quality. Well planned or a product of chance? Photo: Ian Haigh

Deborah Norton is a contributing editor to Metalsmith, *living in London.*

DAN FELDMAN
Allegory of Love

FOCUS

Dan Feldman uses the utensil as both object and idea. Consequently, his work reveals both personal history and associations with the utensil as a useful object. An apprenticeship with Towle Silversmiths instigated Feldman's fascination with the knife, fork and spoon as symbols in an intricate text. Here, Beverly Penn investigates Feldman's exploration of these symbols as present-day allegories.

by Beverly Penn

Steeped in historical and cultural tradition, the utensil is, for Dan Feldman, symbolic of human need, nurturing and sustenance, healing and alchemy, labor and struggle, exploitation and many other, more subtle expressions. Fundamental to each of Feldman's pieces is the potential of the utensil (as an implement) to shape or somehow control human existence.

The strength of Dan Feldman's work is its allegorical character. In the strictest literary sense, allegory employs narrative as a structural vehicle. Within the visual arts, however, allegorical meaning is deciphered by reading one text *through* another, however fragmentary, intermittent or chaotic their relationship may be. Feldman's sculptures and drawings are active on many levels simultaneously: his work has meaning linguistically, stylistically and even psychoanalytically. It is not evaluative or conclusive but enigmatic and changing.

In *Wedding*, the two utensils are a bound pair, their handle-to-handle connection marked by a tight, stained wrapping. They are, in a sense, bandaged together. Just barely visible above and below this tourniquet is the flatware pattern of each piece, which essentially brands them as members of unlike sets. In his sensitive wrapping, Feldman partially conceals this pattern that marks their individuality. It is an eloquent reference to the compromise that unity often requires.

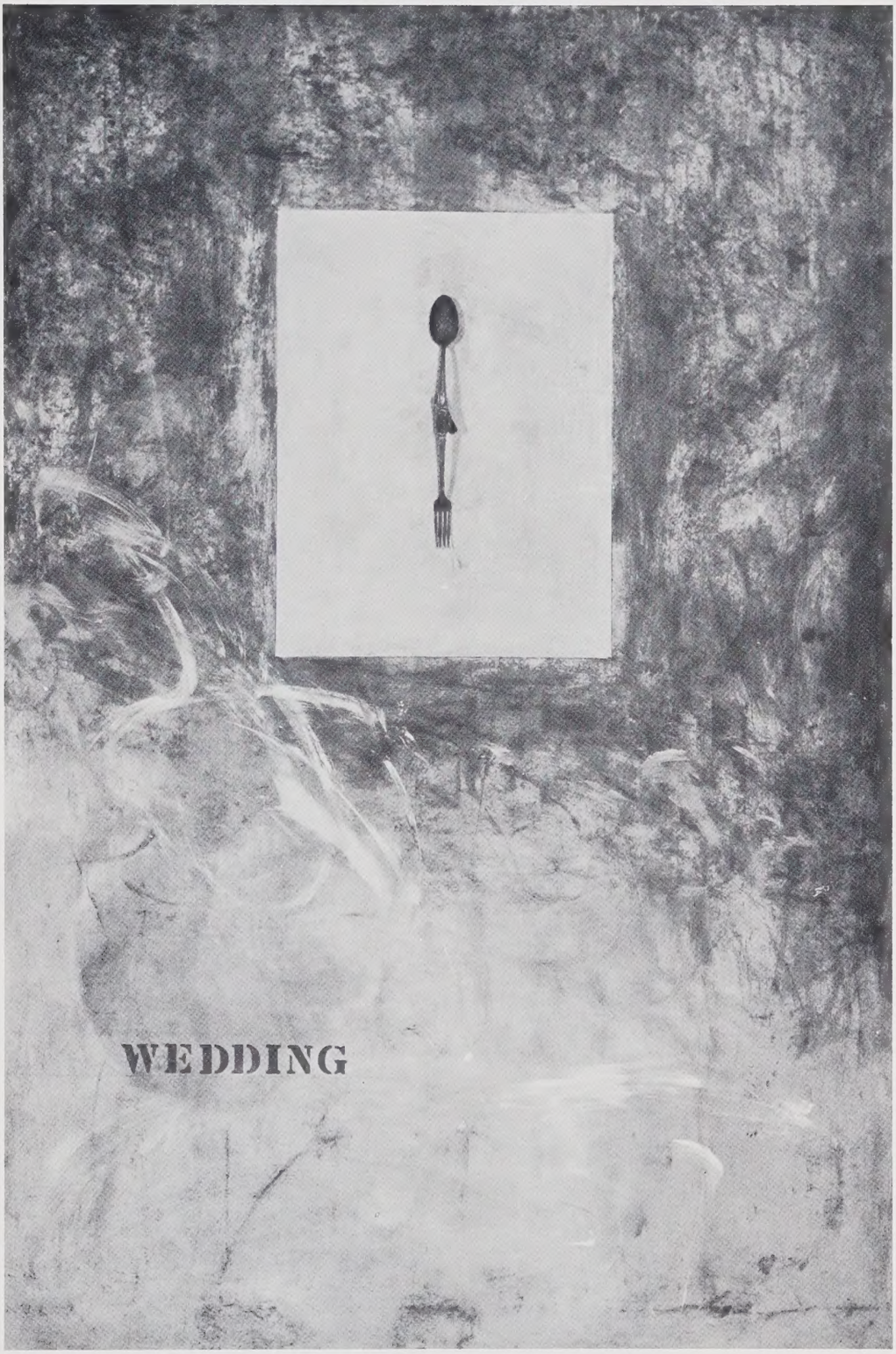
Feldman constructs his *Wedding* allegory from codes that are deeply rooted in Western culture. One can move through Feldman's work as if reading poetry, looking to nouns and verbs as signposts of meaning. The verbs "to fork" and "to spoon" contrast male and female sensibilities. Discerning the fork as a piercing implement and the spoon as a collecting one furthers this comparison, as does the notion of prodding versus coddling. In *Wedding*, the bound fork and spoon are stuck vertically against an oversized rectangular steel panel (4 feet by 8 feet) that is painted and patinated. The pair are centered within a smaller, more confining rectangle of a lighter value that floats on the larger painted surface.

Wedding very successfully capitalizes on a reciprocal relationship between the visual and verbal. The word "wedding" floats on the surface of the piece like an invented shape that is but one part of the sensitive balance of line, shape and color. In contrast, the utensils become almost hieroglyphic codes, coyly and mysteriously waiting to be deiphered. Each aspect, however, also retains its integrity and meaning as a word or as an object. Choosing which text to read is the joy of discovering this profoundly beautiful and intelligent piece.

Feldman moves his objects away from their everydayness and specificity through his use of allegory. His role as artist is as the interpreter of images already saturated with meaning as he weaves yet another text of information through the existing one. As a result, the pieces are both satisfyingly grounded in the essential while they soar sublimely in our imagination with the magic and pathos of fantasy.

Dan Feldman's work was most recently exhibited at Donskoj & Co., Kingston, NY in November and December, 1988.

Beverly Penn is an M.F.A. candidate in the Metals Department at SUNY, New Paltz.

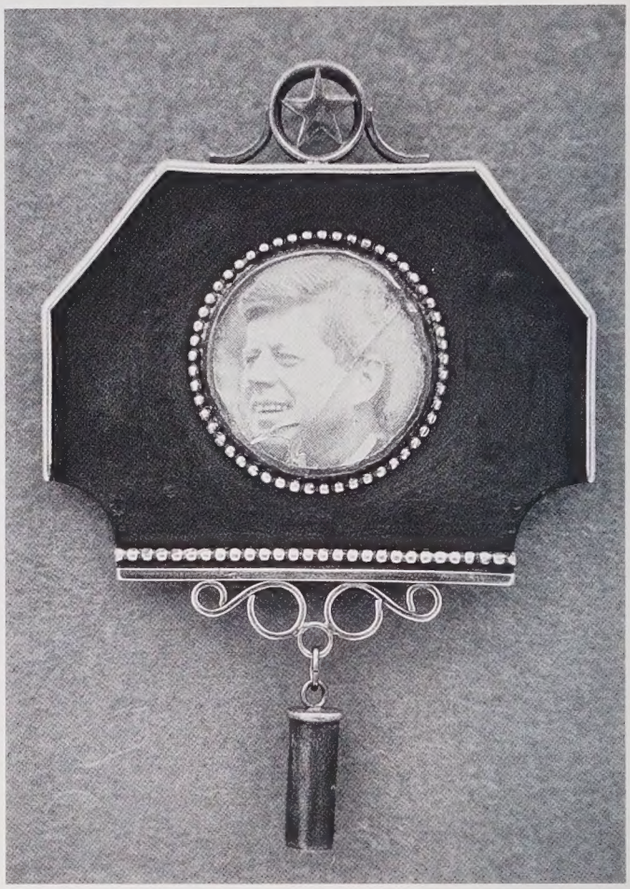


Wedding, found objects, cloth, acrylic on galvanized steel, 1988. Photo: Nancy Schneider

Right, *Untitled, bronze, lace cloth, string, 7 x 2 x 1″*, 1988; **opposite:** *Sunflower*, bronze, 18 x 4 x 2″, 1988

My dialogue with ideas relating to the utensil began in 1984 while working as a designer for Towle Silversmiths in Massachusetts. Initially, my concerns were limited to the parameters of function and the esthetics of form. Gradually, I began to introduce a narrative element into the work as a means of touching on the nature of utility and what that means in the context of human existence. Tools, utensils and implements are singular in their identity as human attributes. That is, we are completely dependent on them for survival. As such, they tie us to the past, our primitive origins and perhaps to the future as well. The utensil, as an extension of the body, forms a direct link between the intellect, the psyche and the external world. It is a primary communicative device. From an archeological perspective, this notion of communication extends beyond the mere function of the implement to a point where it defines culture. Whether one looks at a ritual object or one of daily use, the form and embellishment are richly imbued with the history and world view of its people.

–Dan Feldman



J. Fred Woell
C.D.K. Gallery, New York, NY
January 10–February 4, 1989
by Linda Norden

Woell was one of the first (and is still the best) among contemporary jewelers to master the subtle art of irony and invest the mundane with a preciousness all its own. It would be hard to name a "fine" artist who has challenged both the material and the iconic shibboleths of bourgeois life as effectively as Woell. I have often thought that Woell stuck with jewelry making—as opposed to, say, sculpture—precisely because making jewelry itself entails a kind of resistance to artworld hierarchies.

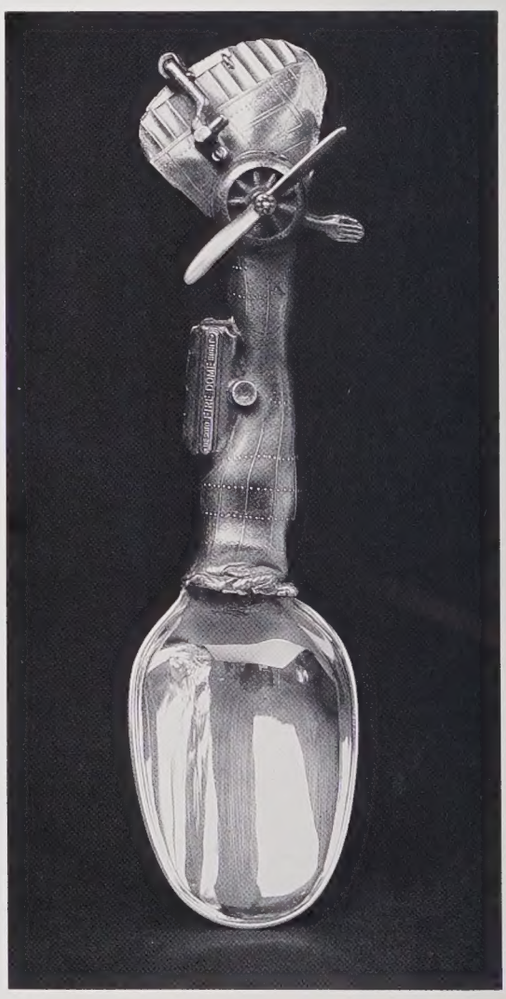
Woell has given new life to such arcane forms as the medal and the trophy, for example, by subjecting them to the refined treatment—decorative borders, filigree, meticulous bezel settings, etc.—usually reserved for fine jewels. But unlike Warhol, Woell is passionate about his beliefs—and he has a sense of humor, albeit a rather black one. The poignancy conveyed in Woell's "commemoratives" depends just as much on his politically/emotionally charged subject matter as it does on his exploitation of the craft.

Woell's subject matter may give his pieces their reason for being, but his design skills give them their life. When I first saw one of Woell's infamous slide shows, I was overwhelmed by its elegance, by the decidedly un-Kitsch and serene landscapes he offered as examples of things meaningful to him. I mention the slide show because it may offer a clue to Woell's esthetic. Woell's subject matter may often be unruly, or tragic, or angry, and his materials may be intentionally crude, but his settings are almost always symmetrically ordered. Also, many of his pendants and pins feature photographs and conflate the camera's tendency to focus attention by framing its subject with the jeweler's habit of highlighting an important jewel through its setting.

Woell's compositional strategies can also be compared with those of Robert Rauschenberg who has used the camera throughout his career as an artist. Like Rauschenberg, Woell uses a regular, compositional matrix to stage subtle and complex dialogues between literal and metaphorical elements. Rauschenberg often used an image of J.F.K. where in a press-conference pose the President's finger is pointed to emphasize an idea. Rauschenberg used it as a conventional pictorial device, to direct the viewer's gaze to another portion of the painting—a rocket perhaps, or an Olympic runner, or an image associated with the Bay of Pigs—in which he depicted something that Kennedy may have been thinking or talking about.

In Woell's tribute to Kennedy, *November 22, 1963, 12:30 P.M.*, of 1967, the reference to time is reinforced by the clocklike configuration of the piece. Multiple entendres abound: the clock's pendulum, or weight, is a bullet shell; the "face" of the clock is J.F.K.'s and is cracked; the decorative element on top and center is a "lone star," the Texas insignia.

To spell this all out, of course, is to dull the impact of Woell's pieces. My point is simply that Woell's jewelry is most poignant when just such ingenious matings between form and content take place—in his early work of the 60s and in the commemorative spoons, for example, and less so in the more generalized pieces of the late 70s. And for all their approximation to sculpture or trophy, Woell's jewelry truly "Comes Alive" on the body.



Left: *West of Jersey* brooch, 2¾ x 4½″, 1988. Photo: Ralph Gabriner; **top:** *Nov. 22, 1963; 12:30 PM* badge, copper, silver, brass, glass, 3½ x 3½ x ½″. Collection: Wadman; **above:** *Aero Set Down* spoon, cast silver, 5¼ x 1½ x ⅝″, 1984

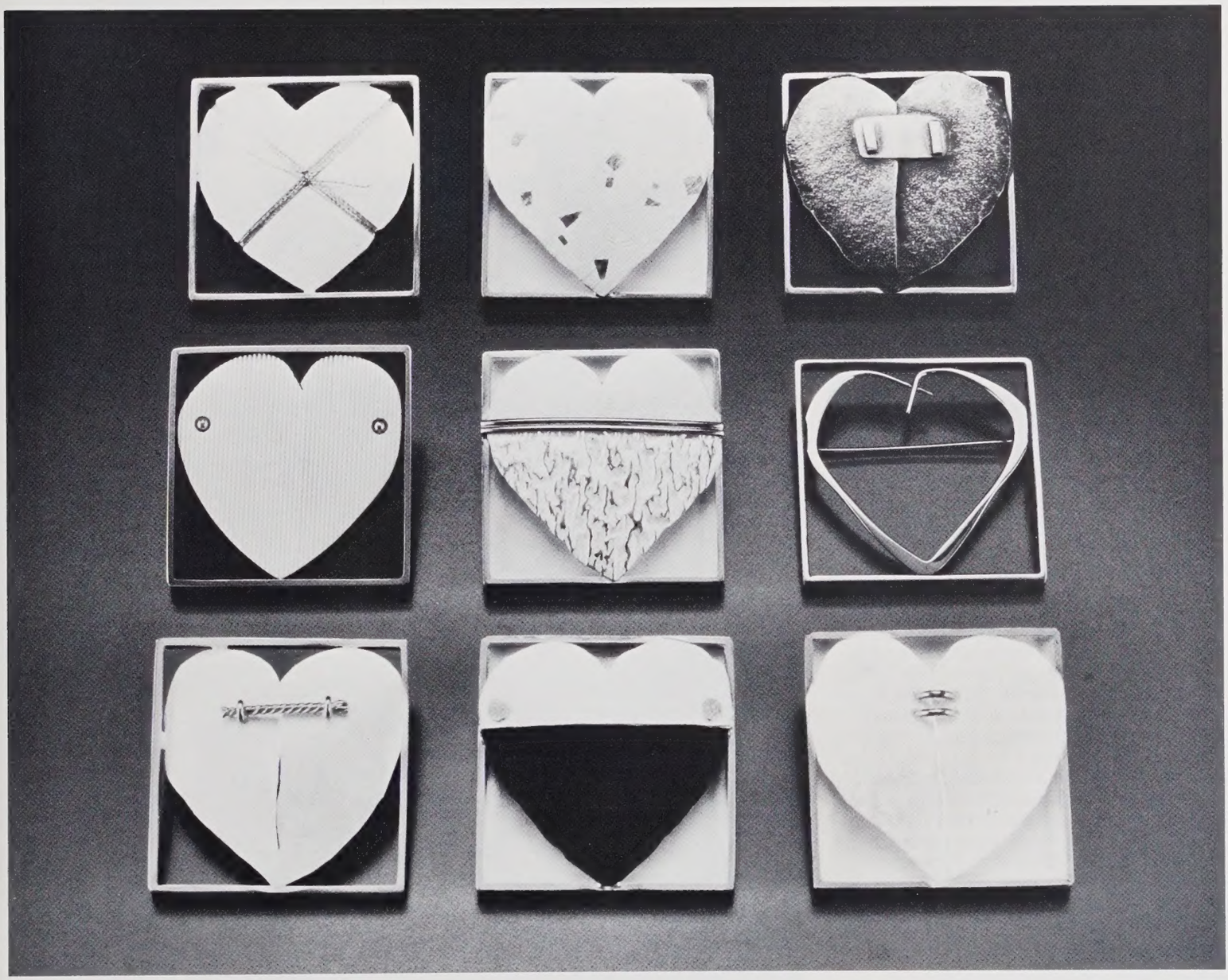
The Jewelry of Pat Flynn
Faith Nightingale Gallery, San Diego, CA
November 4, 1988–January 6, 1989
by Debra Stoner

Although there were 23 pieces on exhibit, only six real "ideas" were present in this show of Pat Flynn's jewelry. There were elegant bar-brooches in ivory or onyx, wrapped with fine silver or gold wire; small, framed, heart-shaped brooches; oval earrings set with round semiprecious stones; a pair of oxidized silver cups with richly textured surfaces; a formal necklace of white and yellow gold, set with a triangular blue topaz and hung on a steel wire; a pair of cylindrical cufflinks studded with stones. The ideas were repeated too often for such a small show, pointing to their source in production thinking.

The production nature of the heart series was obvious in the gimmicks Flynn uses to differentiate one from another. A thick, rectangular, wire frame surrounds a heart shape, whose surface is embellished with wire wrapping or small bits of gold foil or gold sheet. These are left fine-silver white or oxidized to dark gray. One of these pieces would be a lovely surprise but, nine of them points out their production qualities and makes one look even harder for differences that seem significant. All one finds is that every frame is identical, cast from a mold.

Flynn is a fine craftsman. The care in his handling and setting of gemstones shows attention to detail, as do the rich surfaces of his metalwork. One feels, however, no connection with the artist in these pieces. One senses that a clever recipe has been found to create that "Pat Flynn look." This selection of works lacks the edge and vitality that Flynn earlier employed with found objects, such as rusty nails or sawblades, contrasting them with rich gemstones and precious metals.

With the new cylindrical cufflinks set with garnets and using commercial findings (the findings are of a scale that is at least half the pieces!) or the necklace of white gold with blue topaz on a twisted neckwire, one senses that a broader audience will be attracted to this work because it is so. . . nice. But is nice what Flynn aspires to? This new production work will gain Flynn a new audience but, this writer fears that he will lose his more demanding fans.



Top: *Brooch*, steel, 18k yellow gold, opal, diamond, 1¾ x 1¼ x ¼″, 1987; **above:** *Hearts*, mixed media, approx. 2″ square

Leonard Urso
October 14–November 15, 1988
Dawson Gallery, Rochester, NY
by William Baran-Mickle

In this exhibition, Leonard Urso's first solo show, the gallery overflowed a bit uncomfortably with more than 50 works of jewelry and sculpture.

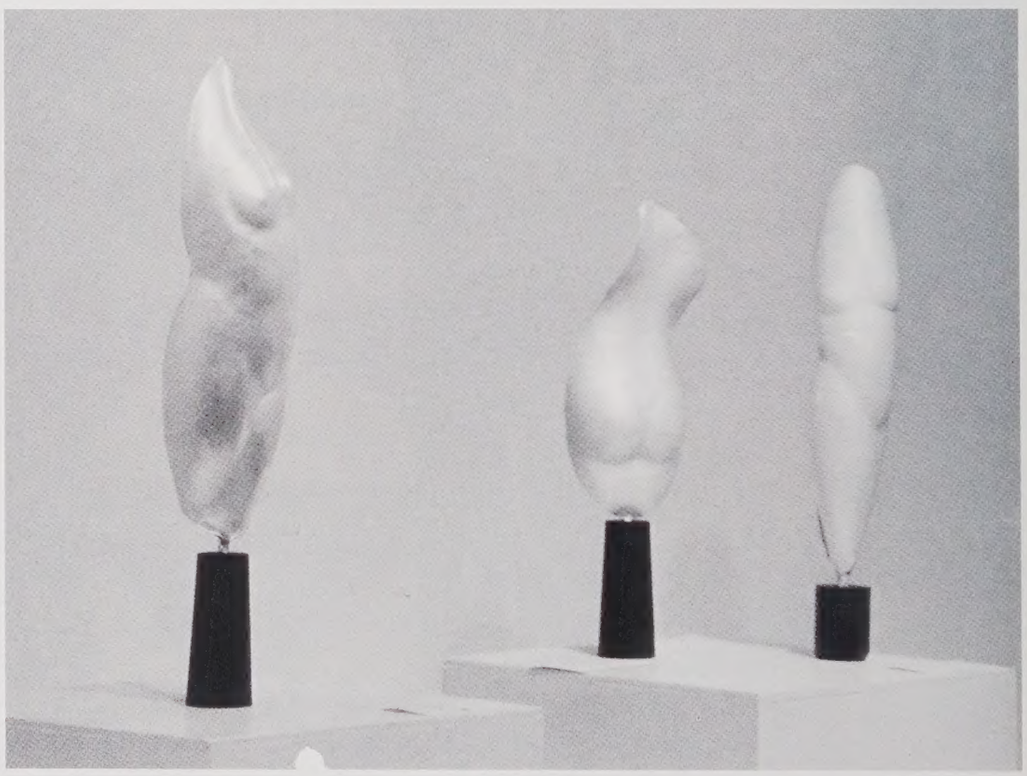
Nearly all of the works were handwrought of a single sheet of copper or silver, with a shell-like positive image revealing the figure. Three beautiful figures, three- to four-feet tall, lifting well above the viewer on unimposing aluminum, slate and steel bases, stood in the entry hall. These figures, titled *Mystery, Young Woman* and *Woman*, were all well-sculpted images, demure, calm and angelic. In their motionless, quiet stance, one thigh slightly overlaps the other, the arms disappear to a dark formless background and their faces lift up, cocked to the side, each jawbone strongly delineating the head. These heads then dissolve into an abstract, ethereal or stonelike ground. The length of the outer edge of each woman-form is undulated with glimpses of the metal's thick (¼ inch) upset edge.

There were also figures mounted on walls and lying on the floor. *Quiet or Silent Woman, Servant* and so forth (there was one *Quiet Man*), was a series even more stylized than the freestanding figures. In the extreme, they recall funerary markers. Most were blackened with the edges barely reaching their intended forms. Some of these were reduced to abstraction with slight indications of gender. These were less "beautiful" and erotic, though deeply estranging.

Even more extreme than the larger sculptures were the minimalist forms done in 14k and 18k gold, stone and ivory, some sterling silver. Most were earrings and pins, all evenly and lightly textured by machine. Like the *Quiet Women* that adorn the walls surrounding the jewelry cases, the pins and earrings were elongated, slender forms with only slight indications of a figure. They were simple and appeared delicate; yet, they were without the foreboding atmosphere of the larger works.

The romanticized female figures floating on pedestals, bound to walls and dancing in large bowl forms, had a disturbing presence. These sculptures invoked past works such as ancient Cycladic stonework and the hammered-copper figures of Saul Baizerman in the 1940s. Yet, the meaning of these works remained unclear. The artist's statement claimed "strength and truth of [each] character" as well as "its inner self" in the details and intricacies within each figure. However, rather than these characteristics, Urso gave us a successful study of the idealized female body.

Urso's figural format is limited, successfully perpetuating the status of the erotic or pornographic in our society. Throughout the work, details of the body were generalized. Here, individuality diminishes in direct proportion to societal preferences for anonymous female shapes over a woman's identity. Indeed, these women had no personality, only a vacant mask.



Top left: *Mystery*, hammered copper figure, approx. 9′ h.; **top right:** *Young Woman* hammered copper figure, approx. 8′ h.; **above:** *Figures*, sterling silver, approx. 7″ h. Photos: William Baran-Mickle

Robin Quigley
C.D.K. Gallery, New York, NY
November 8–December 3, 1988
by Linda Norden

Robin Quigley's "mature work" does not imply a consistent, recognizable style achieved through years of repetition and refinement, but rather an advance toward a more self-conscious approach, a less literal manner of working.

The 23 pieces on display were disarmingly direct and unprepossessing. From three very modest conceptual notions, Quigley generated a series of rings, brooches, earrings, bracelets and neckrings in gold and silver. Quigley poses a problem for herself and then sets out to resolve the problem formally. She rarely weights these formal problems with references or didactic meanings. But it is precisely because Quigley's claims for her work are so modest that the jewelry itself is so satisfying.

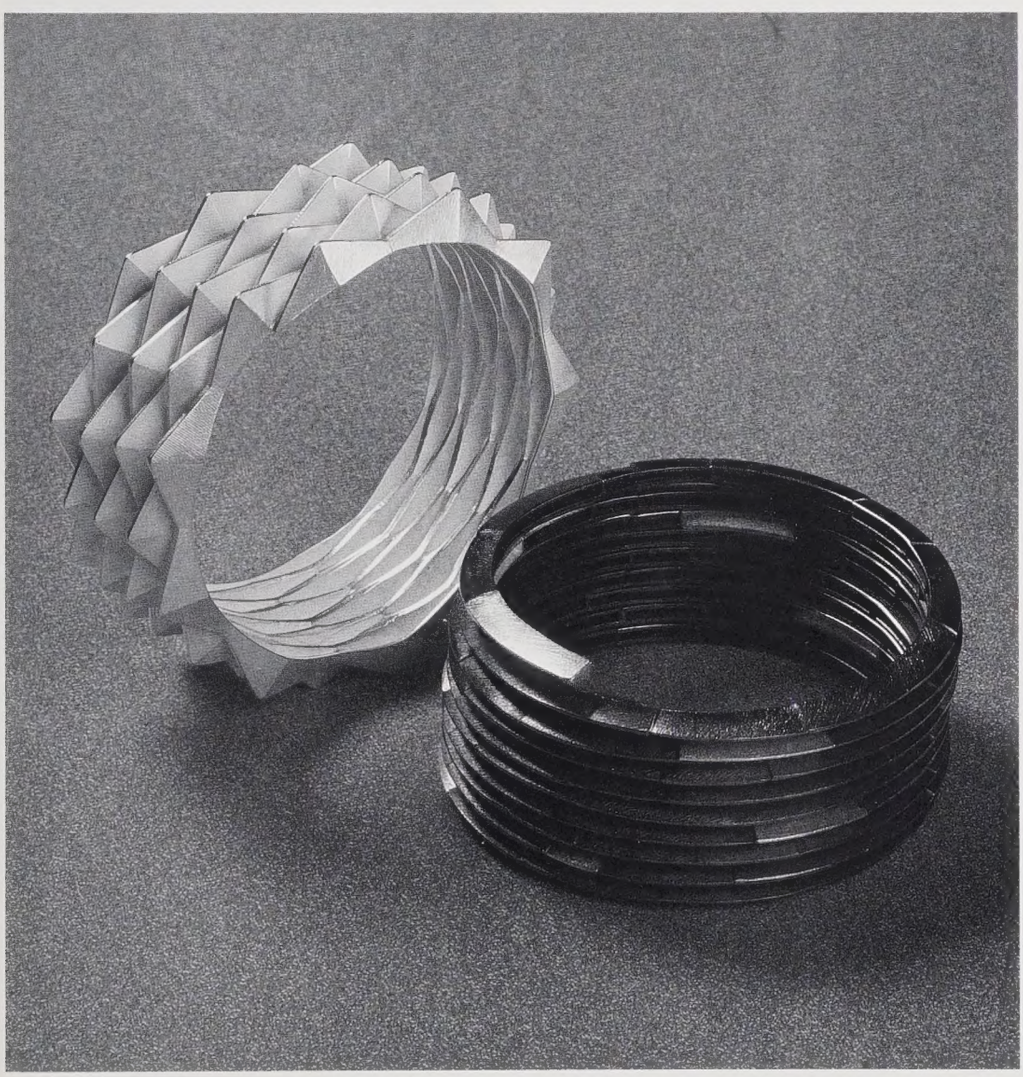
A series of *Coil Bracelets* that she rendered in various combinations of silver and gold, for example, grew out of her fascination with Slinkies, the slithery children's toy. In the process of developing a more durable version of this fluid coil, Quigley employed a method of generating a complex form from a simple module. She solders individual, imperceptibly curved, hollow cells, end-to-end, occasionally switching from gold to silver (or silver to gold) as she builds anywhere from one to nine coils for the bracelet. The beauty of this working method is that it yields a form at once unique and (apparently) self-generating.

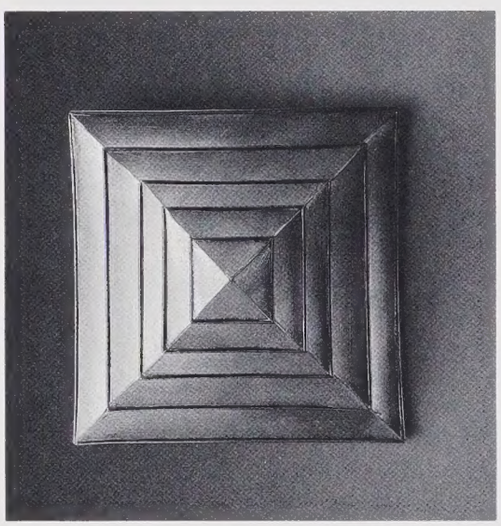
By focusing primarily on the modular aspect of the coil pieces, Quigley generated another impressive series of bracelets called, variously, *Starburst, Sunburst* and *Pineapple*. Here, hollow pyramidal units were soldered into bracelet-sized rings to form a kind of open star form. These spiky rings were then stacked to form a regularly staggered surface. As in the coil bracelets, Quigley sporadically inserts a different [color] metal unit while soldering the rings. She also blankets the surface with a subtle "veil" of hand-Florentining.

Quigley's attraction to the Slinky may also derive from her longtime interest in forms that move and, as a corollary, make sounds when worn. In a series of more self-consciously primitive earrings and bracelets, she made some years ago, she achieved this aural dimension by fringing simple geometric forms with bits of hammered wire that rustled delicately as the wearer's body moved. At C.D.K., she pushed this idea of dangling components further in some wonderfully simple wire bracelets and neckrings. Often, one band "swings" from the ends of another—hence the titles, *Swinging Ring, Swinging Hoop Earrings*, etc.

Quigley's most musical objects were her "bell" earrings. That description might suggest a pair of unwearable weights, which these are not. I'll risk sounding sexist when I say that you have to wear earrings to make great ones, but it's true. Quigley revives the whimsy that characterized so much of her early work by housing tiny clappers and spheres inside elegant, highly polished cylinders and cones. These new earrings offer an extreme example of one of Quigley's most delightful habits—making pieces that seem to have both a public and a private life.

In pieces such as *Spiral Brooch* and *Round Pyramidal Brooch*, the back or inside of the piece is not only finished, it functions as a kind of interior to the pin's sculpted facade. Perhaps because they lack moving parts, these brooches, and their accompanying earrings, seem more static and overly serious than the pieces described above. Even so, they reveal the same kind of wonderful surprises in their detailing, as Quigley manages to pay attention to every detail without seeming finicky. More important, both literally and figuratively speaking, Quigley's jewelry seems to be made from the inside out. These pieces don't "want to be"—they are.





Left: *Pineapple Bracelet*, sterling silver, 18k gold 3¼" d., 1988; **above:** *Brooch*, sterling silver

Max Fröhlich, Rena Koopman
Helen Drutt Gallery, New York, NY
December 3, 1988–January 14, 1989
by Lisa Spiros

This exhibition served to contrast two metalsmiths' exploration of self-made metal alloys and patinas. Both artists emphasize the esthetic qualities of the metals, one through sculptural interpretation and the other decorative.

The collection of Max Fröhlich's work was exhibited to commemorate his 80th birthday. Comprised of largely recent works, with several references to his earlier accomplishments, it was a depiction of his life as an internationally prominent metalsmith and pioneer of modern jewelry.

A timelessness emanated from Fröhlich's work. The dish and goblet of 1948 is of the same style as his wine jug of 1988. The former, handraised and bronze-gilded, is made from circular forms, delicately counterweighted into ellipses, which also applies to the wine jug, handformed and fabricated of sterling silver. The silver vessel, with its substantial, square base, is gracefully transformed into an elongated triangle at its spouted top. Although they deviate from their geometric origins, they are sleek and minimal in design, classical qualities that make the pieces as relevant to the 1980s as the 1940s.

Fröhlich's current rejection of Bauhaus ideology denies formal geometry and symmetry as a belief system. "Logic alone is for me equivalent to the cold spheres of the universe. It is devoid of all warmth and is thus simply freezing." A series of rings from 1985 have a resonance of industrialism yet, here is a departure. Circular contours again become ellipsing ovals, encompassing the fluid movement of rising and recessing metal. The only interruption is a negative shape, centrally added for a strong contrast to the circular movement. The rings are of substantial weight, being solid castings of sterling silver. The wax models themselves are cast from a carved plaster form and then reworked. Never machine finished, the pieces are rubbed with charcoal to give a lustrous surface.

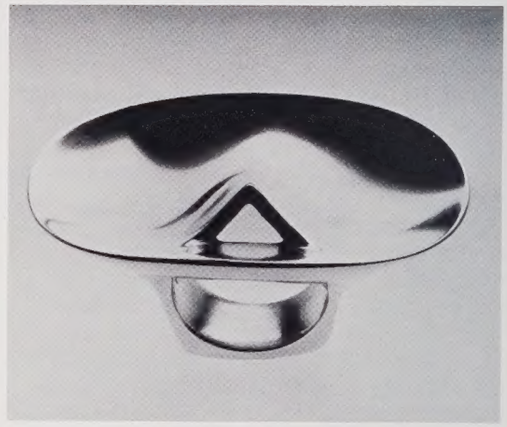
Two groups of work differ from the rest: those incorporating African Ashante casting techniques (inspired by a trip to Africa in 1977 to study the art of native craftsmen) and those investigating self-made alloys (1985–1988) shakudo and shibuichi. In these, Fröhlich makes a complete transition, focusing on surface embellishment. His emphasis turns toward graphic dynamics from pure sculptural form, a move that completes his disassociation with an industrial design esthetic.

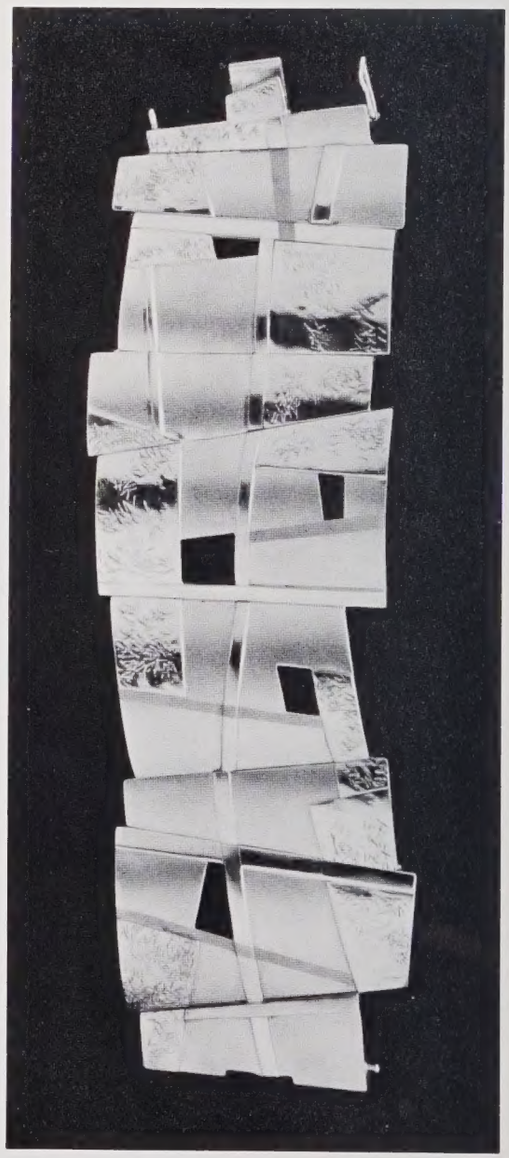
Rena Koopman approaches her jewelry very differently, focusing more on esthetic issues. All the work for this show was produced in 1988. Using the Japanese alloys of shibuichi, shakudo and mokumé, Koopman creates a mood in her jewelry reminiscent of abstract painting. The alloys are not merely overlaid, but inlaid into the metal surface. The inlaid, flat shapes establish spatial relationships similar to that of a Japanese print.

Koopman achieves a forceful black with a rokusho patina on shakudo. This is used to contrast with nuanced colors and karats of golds, silver, shibuichi and mokumé. A line is sometimes inscribed revealing a glimmer of light through the patina. This vitality is best displayed in a series of earrings which are delicately crafted and lightweight, allowing for comfortable wearability.

One piece that explores dimensionality a bit further is a bracelet of 18k and 22k green and yellow golds. Here, the planes are broken, then juxtaposed, interplaying against blocks of open space. A pattern is inscribed in certain areas recalling Zen calligraphy.

Overall, the work is decorative, using a graphic antithesis of austerity and playfulness.





Left: Max Fröhlich, *Wing Jug*, sterling silver, fabricated, 30 cm h., 1988; **top:** Max Fröhlich, *Ring*, sterling silver, cast, 2 x 1″; **above:** Rena Koopman, *Hinged Bracelet*, 18k yellow and green golds, 22k yellow gold, 1⅞ x 6⅜″, 1988. Photo: Andrew Dean Powell

Helen Mason: Form and Spirit
Delaware Art Museum, Wilmington, DE
May 20–June 19, 1988
by Betty Helen Loughi

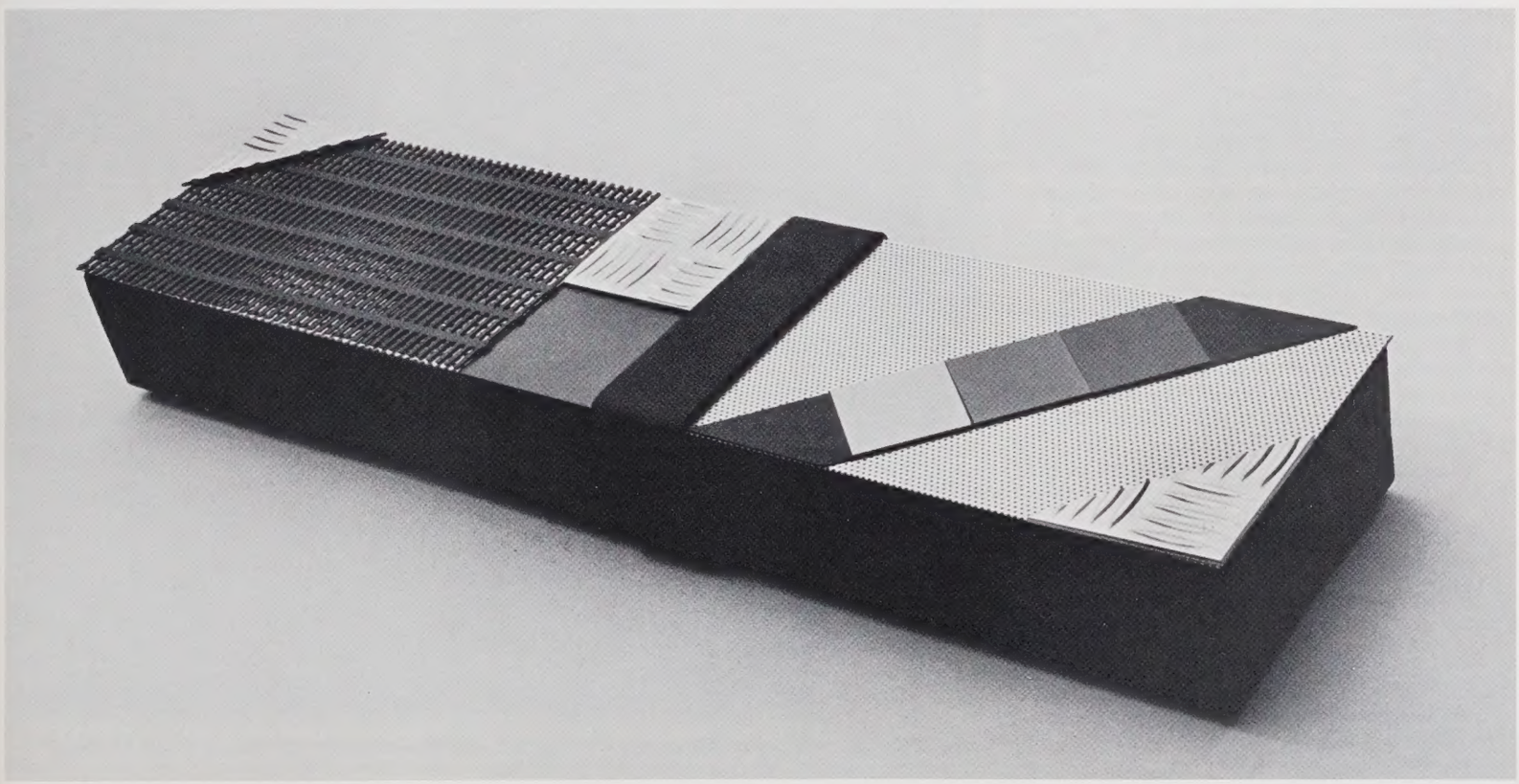
The concept of this show arose during a 12-week sabbatical to Japan in 1986. Upon her return, Mason's desire was to produce a body of work that expressed the Japanese esthetic of design and unity while at the same time infusing the works with her own spirit. She decided on the Japanese concepts of enclosure/wrapping, arrangement/pairing, union/tying and collection/bundling. These, she felt, represented Japan's cultural link to the past while still appropriate to everyday life in the 80s.

The work was divided into two groups. The first was a series of wrapped boxes, symbolic of Japanese gift giving where the "presentation" is as important as the gift itself. The boxes were made of clay, raku-fired to a deep matte black, then wrapped with black rubber and commercially textured with perforated aluminum that was anodized and dyed to shades of red, fuchsia, green and dusty rose. There was a definite progression to the series. *Wrappings I* were boxes tightly enclosed with many bands of aluminum and rubber. In *Wrappings II*, the patterns were more open with a single black rubberband symbolic of the obi sash on a Japanese kimono. With their simple, geometric patterns and the color relationships of the anodized aluminum mesh intended to evoke the patterns of kimonos, these were the most successful pieces in the series. In *Disclosure I*, the boxes were larger; the bands were completely removed and decorations consisted of abstract patterns of the perforated, colored aluminum. The final series *Disclosure II* showed the boxes being opened and their contents (aluminum tubes) becoming more and more visible.

The second group of pieces were studies of tying and bundling. *Horizontal Bundle* and *Vertical Bundle* were sheets of hard rubber and anodized aluminum, alternatively stacked and banded together. The outside surfaces were decorated with abstract patterns of the same anodized aluminum used in the box series. A grid pattern was intended to emulate those found in shoji screens, while the checkerboard motif in *Horizontal Bundle* was related to the Shogun patterns found on castle walls. Other pieces in this series consisted of rubber and aluminum tubing wrapped or tied into large structural bundles. The most dramatic of these was *Diagonal Bundle*. In this piece, the heavy rubber tubing was inset at the ends with anodized aluminum tubes representing Japanese scrolls. These scrolls were held together by a wrapping of clear polyethylene tape. The continuous wrapping of yards and yards of this tape gave an image not of the mundane material it was, but of an elegant silk, bordered by bands of rubber formed into wide, flat bows, which appeared more like velvet. It was reminiscent of the obi and, in combination with the twisting, leaning scrolls, it stood as a strong visual image.

In her statement, Helen Mason says, "The underlying theme and my inspiration is the subtle but dramatic expression in modern Japan of the Esoteric forms of unity. . . My goal has been to capture what lies beyond these forms. . . to discover and become a part of the invisible spirit that created them." In viewing the body of work as a whole, I feel Mason has achieved her objective.

Right: *Diagonal Bundle*, anodized aluminum, rubber, 48 x 14 x 14″; **below:** *Wrappings*, anodized aluminum, raku-fired clay, rubber, 9 x 27 x 5″, 1988



Verena Sieber-Fuchs
Jewelerswerk Galerie (formerly
VO GALERIE), Washington, D.C.
March 1–22, 1989
by Lenore D. Miller

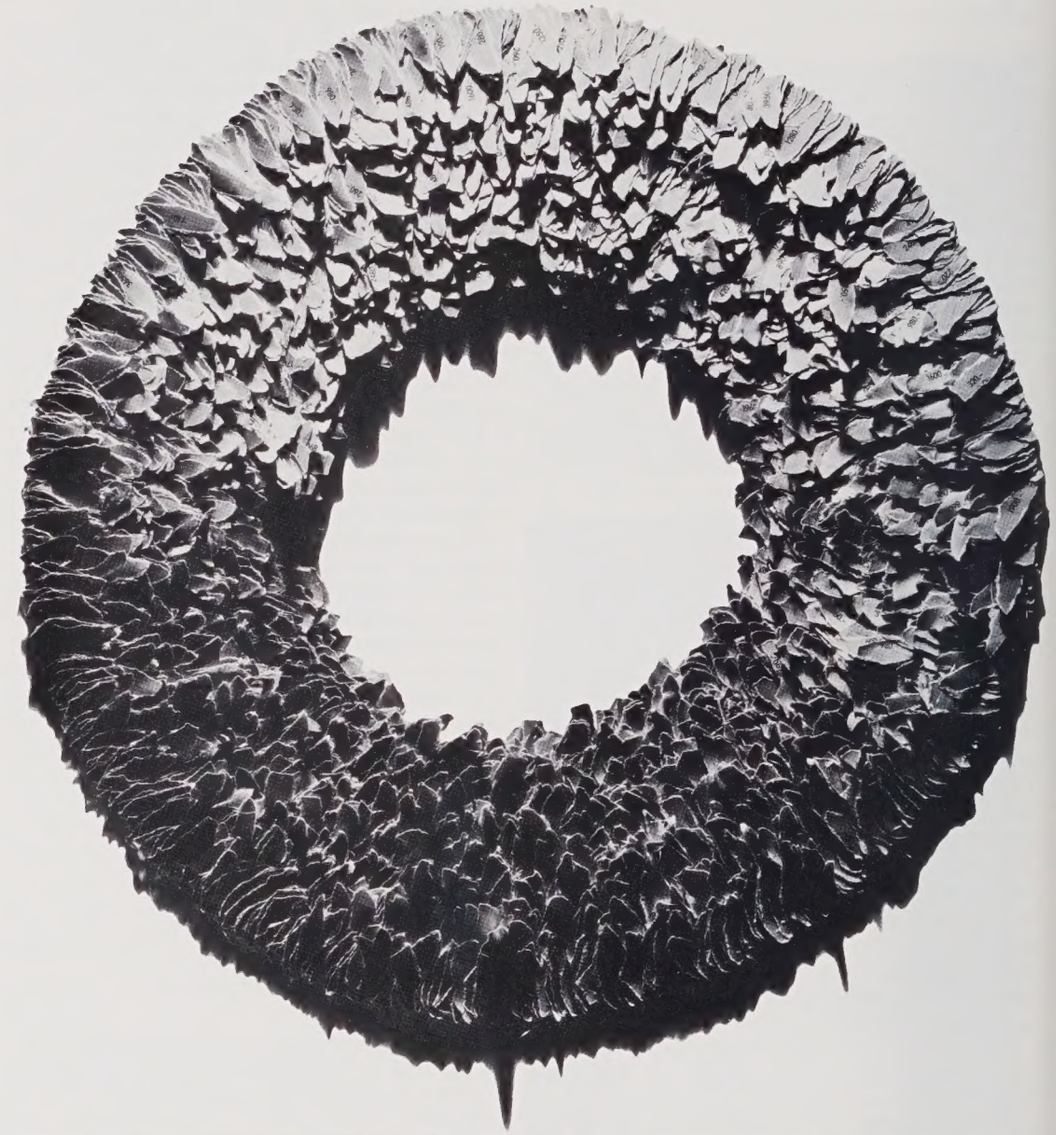
A sculptor at heart, Sieber-Fuchs succeeds spatially with her creations, as free-standing sculpture, particularly when they are displayed on pedestals or draped over tubes. When worn, their nuances of light and shade, rigidity and transparency, tend to flow with the body. As functional, wearable art, some pieces appear more successful than others.

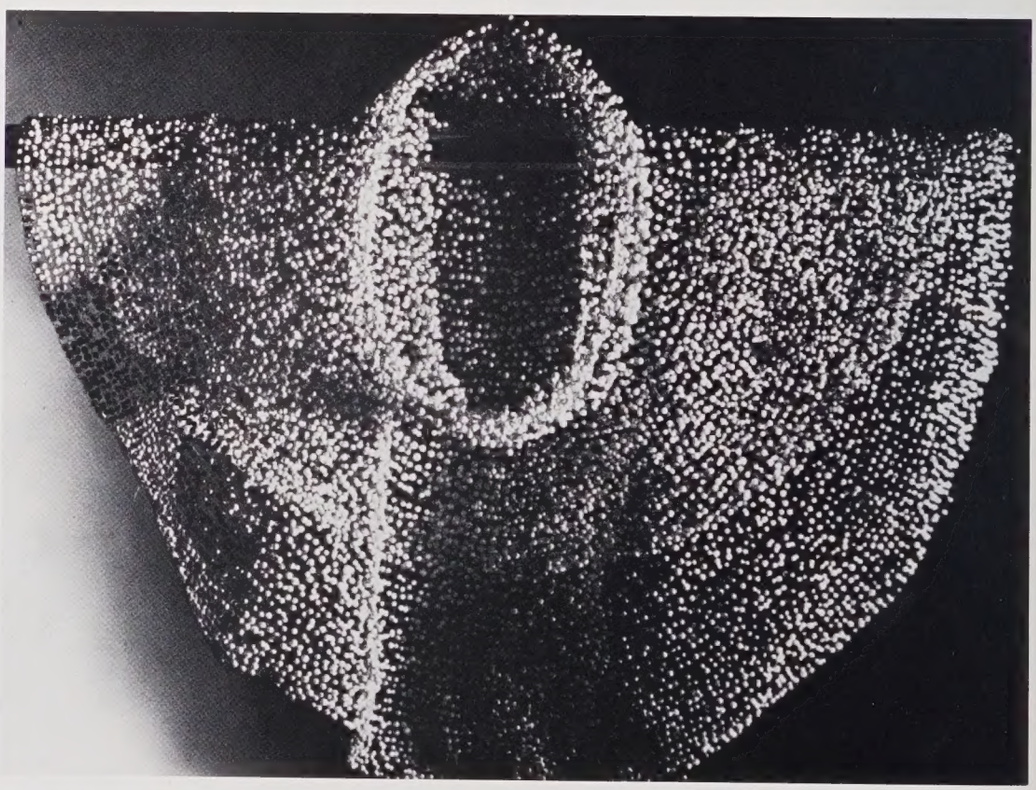
The artist captures and manipulates the viewer's perceptions through the devices of expectation and surprise. Her hallmark is a magical transformation of humble materials into objects of evocative power. An example is *Snowgirl*, an enchanting fairytale capelet made of sagex (styrofoam) and wire, which, at first glance, appears to be woven seed pearls.

One of her most elegant pieces is a collar of butcher paper and wire. This plasticized paper with a pinkish hue has been cut into small, square pieces and woven together into a continuous fabric. It resembles flamingo feathers as it catches the light and moves in air currents.

Weighty materials like metal beads and wire are used in *Three Bonnets*, a piece whose construction suggests monumental sculpture. In *Head Piece* (#6), torn fragments from comic strips are reassembled into a beehivelike object. Upon close inspection, snippets of Mickey Mouse images are discernible. The piece is typical of many works whose cumulative effect masks the identity of its components. Sieber-Fuchs is sensitive to the expressive possibilities of structure, and her art has visual affinities to the works of architects Frei Otto and Felix Candela.

A necklace called *Carcere* is characteristic of the conceptual slant of much of the work. Its coiled allusion to a snake and the encasement of cherry stones play on one's imagination. It is both benign and terrifying at the same time. *Jeder Schmuck hat Seinen Preis*! is a whimsical collar that uses scraps of paper torn from jewelry catalogs. Creating an overall pattern of tawny coloration, the word play is typical of early Cubist collages. In many of the works, the artist leaves strands of wire projecting at various intervals, as if to undermine the notion of a continuous structure and engage chance as a design element. The artist views her work as a game, playful yet serious, in which material, technique and form interact with thoughts reflecting daily life.





Ellen Reiben, the new owner/director of VO Galerie, now Jewelerswerk Galerie, expects to retain a similar attitude and follow the same exhibition schedule.

Top: *Collar "Jeder Schmuck hat seinen Preis,"* paper, wire, crocheted, 13″ d.; **above:** *Collar "Snowgirl,"* styroforam, wire, 23″ d.

Komelia Okim and Her Selection of Young Artists
Plum Gallery, Kensington, MD
November, 1989
by Sandy Kita

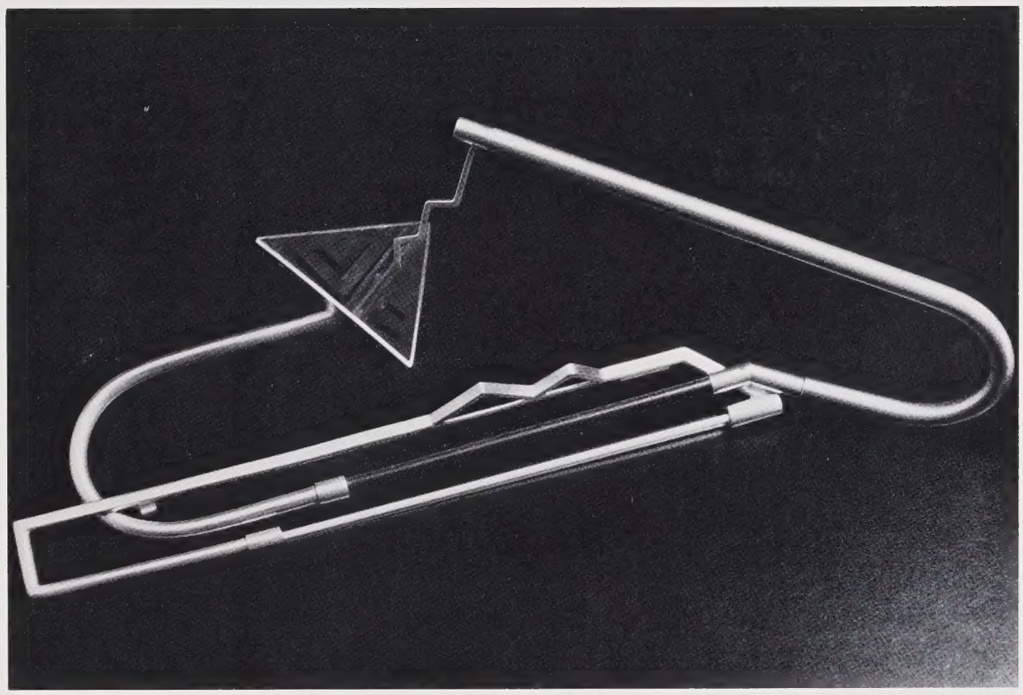
This show of work by Komelia Okim and her selection of young Korean metalsmiths presented an opportunity to examine the relationship between a mature artist and her younger contemporaries. Okim attended Ehwa Women's University in Seoul and Indiana University in Bloomington. Although born in Korea, she now works almost exclusively in America. Her very name attests to her internationality, "Komelia" being a combination—created by the artist herself—of the words for "Korea" and "America."

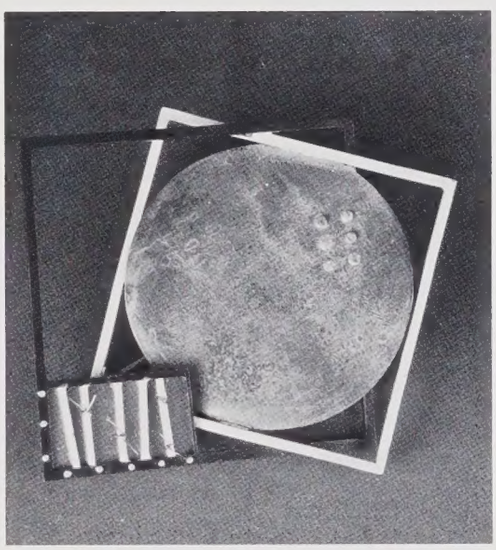
That East and West are inextricably mixed in Komelia Okim, is apparent in her art. On the one hand, she employs such typical western methods of jewelrymaking as anodizing, patination and fabrication, and, on the other, she uses such esoteric eastern techniques as keum-boo (gold overlay) and poe-mock saang-gaam (cloth inlay). The end result is like a fantastic stone, split open to reveal flat angular facets, each a different color and composed of such varied materials as titanium, niobium, sterling silver and 24-karat gold. Indeed, at first glance, the skill with which these various metals are combined is the dominant impression. However, on closer examination, Okim's talent shows itself to be far more than technical. Her work has a natural quality that paradoxically denies the importance of refinement and craftsmanship. In *Square Windowscape*, the gold foil looks thin and fragile, crinkling much as one would expect it to in one's own inept fingers. The steel in *Winter Landscape* looks like steel. Neither work denies the nature of the substances out of which it has been formed, transferring an earthiness most appropriate to these pieces, which are, after all, landscapes. However, more importantly, in Okim's willingness to let the material be what it is, there is an ease of manner. This confidence allows her ideas to shine through without overembellishment or unnecessary refinement, giving her work a characteristic that distinguishes the master from the disciple.

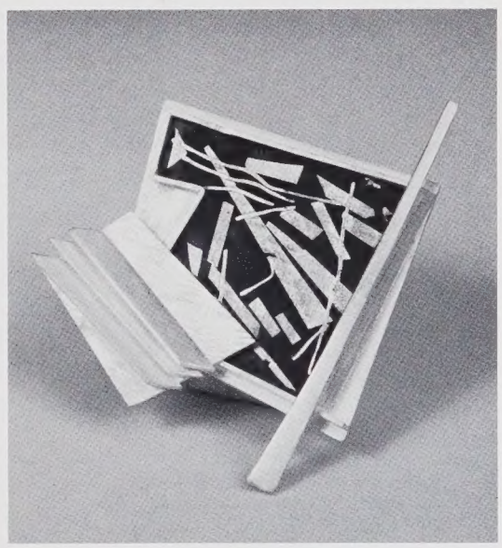
This difference is most pronounced in the case of Jung Hee Kim Byun, a graduate of Ehwa Women's University and Idaho State University. Her work, apparently, is an attempt to apply her background in fabric art to metals. Her niobium and silver *Kite Pin* certainly looks like thread, ribbon and cloth. The craftsmanship is impeccable; the result, both literally and figuratively, is highly polished.

Also in the exhibition are works by Seung Hye Park, who has a B.A. from Ehwa Women's University, and in addition, an M.F.A. from Southern Illinois University, Carbondale. Like Okim, Park uses a variety of different materials and techniques. Her work, too, is highly disciplined and carefully crafted. These qualities can be seen in her *A Little Corner in Space*, a work that also features a windowlike motif.

Another artist in the exhibition is Jung-Hoo Kim, a graduate of Seoul National University and the State of New York at New Paltz. Her *Out of the Window I* is beautifully refined—even the pieces of driftwood that appear in these works seem cleaner than flotsam could ever be. In *My Rest Place with a Cup* the coffee cup of the title sits on a chair by a rain-splattered window—the latter becoming an evocative symbol of something that allows us to view the world outside while separating us from it.







Top: Euh Mee Chung, *Break Pin No. 1*, sterling silver, aluminum, copper, glass rod, 6.5 x 2.5 x 1.1″, 1986; **above:** Seunghye Park, *A Little Corner in Space*, 14 and 18k gold, sterling silver, titanium, 2.2 x 2.7 x 7″; **right:** Komelia Okim, *Winter Landscape 88 Pin*, fine and sterling silver, 24k gold, mild steel with Korean damascene technique, 3 x 2.5 x 5″. Photo: J. C. Maddox

Finally, the exhibition features the work of Eun Mee Chung, a graduate of Hong-ik University and the University of Wisconsin, Madison. Chung, too, is a master craftsman, cleverly using such everyday materials as knitting needles to create the delicate *Break Pin*, which, seems to address the pangs of the artist who finds herself succeeding in a foreign country. The "break" in the *Break Pin* is clearly a personal one, and, like Jung-Hoo Kim, Eun Mee Chung has made a common imagery uniquely her own.

If in nothing else, the motif of window is common to Komelia Okim and at least three of these four young Korean artists, but while this connection may be the most obvious, it may also be the least important. More significant in understanding the relationship between an older master and her younger contemporaries is the fact that each of Komelia Okim's select artists is a woman, each is a graduate of an American university and each was already well educated in her own homeland before coming to this country. In the seriousness of these four young Korean artists, there is something, frankly, youthful. In any case, I find their careful work different from the easy mastery of Komelia Okim. And yet, in their very seriousness lies, I believe, an unquestionable promise.

Contemporary Metal Vessels
Sarratt Gallery, Vanderbilt University,
Nashville, TN
February 15–March 15, 1989
by Klaus Kallenberger

This invitational metals show included 21 pieces by five craftspersons with very divergent esthetics.

Two attitudes dominated the exhibit: an industrial fabricated look and a mysterious, ceremonial esthetic. All pieces were dark, with few polished or refined surfaces. The traditional mark of craftsmanship was generally abandoned. In its stead was an expressive, gestural quality, which in some cases bordered on the primitive, if not the inept. None of the "vessels" function, other than, perhaps, ceremonially or sculpturally. The ceremony, the totem or the icon they allude to is encoded and the code is not readable to the viewer. One is confronted with objects totally disconnected from our everyday, consumer-object-oriented reality. The viewer felt as if he has entered an anthropological display of cultural objects without the knowledge or key to attribute significance or meaning to them.

Every piece in the exhibit had a strong presence, mainly carried by its size and an authoritative command of basic design. The "vessels" were conceived with competence, yet no new ground was opened nor did one find anything unexpected. Surface treatment was important to all forms. Much attention was given to patinas, colors and textures. The metal is folded, textured, etched, pierced with slashes and riveted or bolted.

David Butler provided iron altar stands for his folded metal forms, lending them a stately appearance. Lynne Hull emphasized hard, symmetrical and crisp-edged rotation forms. Shari Mendelson's forms were organic, with richly involved surfaces. Claire Sanford's forms were essentially cylindrical, fashioned from strips and bands of patinated metal. This open weave approach stretched the "vessel" concept to more basket than vessel. Pamela Lins crossed into sculpture since her vessel forms were attached to other components, some of them figurative.

No catalog or juror's statement offered any explanation of why these objects were assembled, what was their significance or the intent of the show.

Claire Sanford, *Broken Sleep*, patinated copper, 11.5 x 6.5 x 5″, 1989

Pamela Lins, *Little Skeptic*, adobe, wood, copper, 1988

Mary Douglas
Sienna Heights College, Adrian, MI
February 8–22, 1989
by Catherine Jacobi

Our entire linear and cumulative culture would collaspe if we could not stockpile the past in plain view

—Baudrillard

The form and function of artifice arranges, through the work of Mary Douglas, the groundwork for critical discourse. This discourse, directed by means of western frontier myths, metalsmithing traditions and the labor of craft, reveals the inevitable condition of our nostalgia.

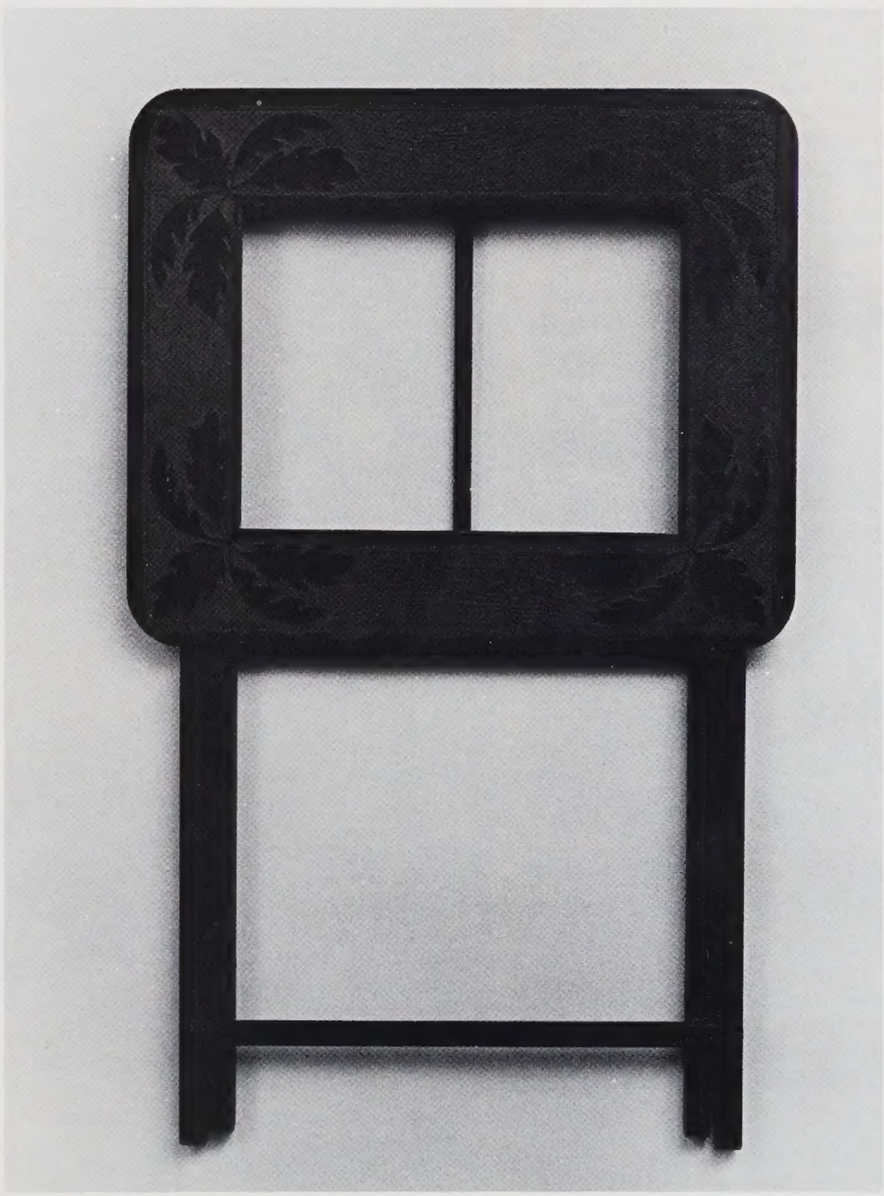
Douglas enters this western landscape in an effort to displace its myths. Within the context of metalsmithing traditions, she aims to dismantle our linear historical expectations. Overt gestures of juxaposed traditional forms and materials reevaluate the tradition: a porriger, for example, is made of canned-goods tin, or of lead, and a carved masonite TV tray is entitled, *Oak Tray*. These evaluations, however, become exercises, inconclusive as criticisms.

In a similar format, she proposes a discussion of frontier myths and the labor of craft with a series of plates identified with the Arts and Crafts Movement. *Monument Valley Plate*, *Yosemite Plate* and *Snake Plate*, with their hammered forms and painted landscape motifs, present the conventions for our scrutiny. These belabored conventions alone merely present a reactionary response to our nostalgia by recreating its processes and products. It is not until we can consider beyond what this work appears to attempt and what it actually accomplishes that it will warrant merit.

These pieces, too obvious as individual critiques of the technique and process of a metalsmithing tradition, must necessarily be considered to function beyond this context. While acknowledging a tradition, this work is producing a formulating, not a conforming, discourse. Douglas's aspirations for this discourse, to dismantle a "linear and accumulative culture," curiously insure it. Throughout this work, the referencing of forms and materials of past eras becomes a reaction to the notion of nostalgia that fails to strategize. Douglas's effort to advance a commentary directed at the labor of craft, is, interestingly, more productive in compiling the labor of mythmaking. Without ever shifting her efforts into a strategy of semiotics, Douglas reiterates the cultural necessity to "stockpile the past in plain view."

The generative path of this work anticipates a more introspective view of the western landscape, a view that would expect to uncover not only the myths but also the prospects of the landscape's labor and artifice. In the stripping of the western landscape (as opposed to Douglas's survey of its surface), the production of a more stratified history becomes possible.

Left: *Yosemite Plate*, copper, oil paint, 9″ d., 1987; **below:** *Lead Porriger*, lead, 6 x 4.2 x 1″, 1988; **bottom:** *Oak Tray*, masonite, 19 x 30 x 1.5″, 1988



Donald Friedlich
Concepts, Palo Alto, CA
November 25–December 30, 1988
by Dawn Nakanishi

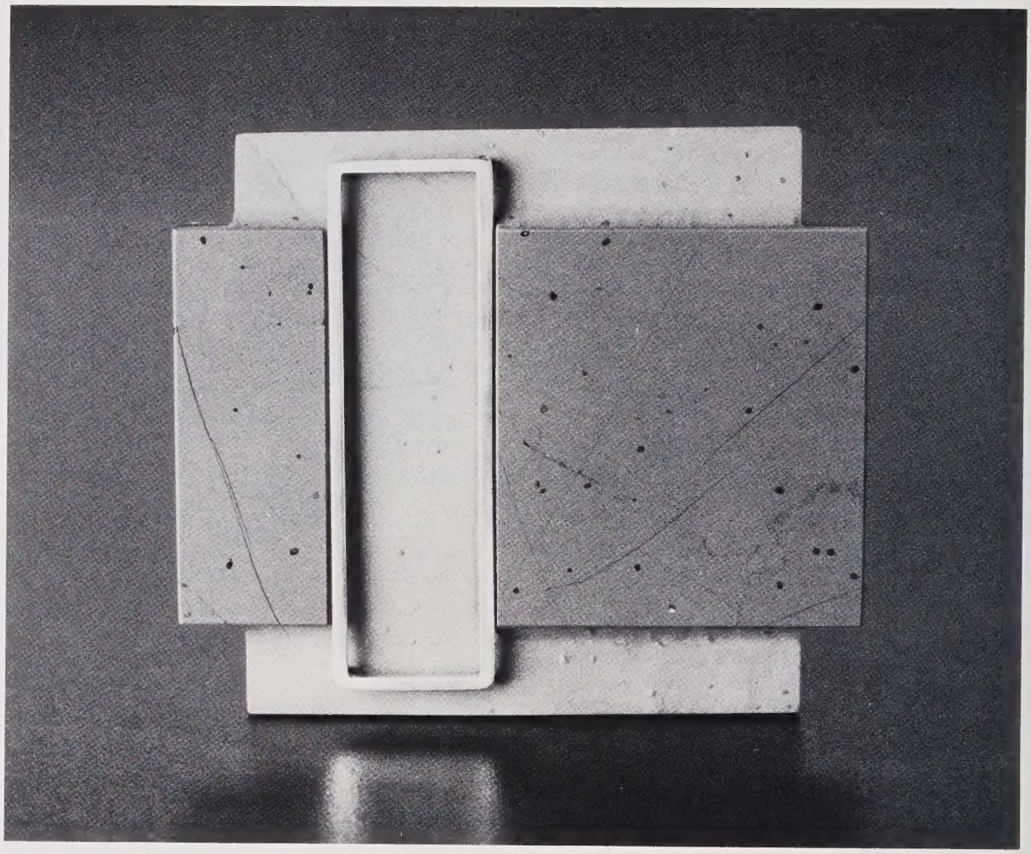
The jewelry of Donald Friedlich is a noted contrast to the works usually displayed at Concepts. While most of the gallery's cases exhibit works of highly polished gold and silver, Friedlich chooses not to make his statements with metal. *Erosion Series* is his most recent and exploratory work. The jewelry is made of geometric slices of black onyx, red jasper, agate and sodalite. There is minimal use of metal or faceted gemstones. Small bezel-set diamonds and simple geometric constructions of gold wire are minute accents. Friedlich focuses on the stone and its surface as a dominant statement.

Erosion Series is a logical title for this body of work. The surface of the jewelry has been carved away by sandblasting, yielding a rich, sculpted relief with a velvety, matte surface. Friedlich selectively controls the depth and shape of an area to be eroded. The sandblasting uncovers the stone's irregularities of color, natural inclusions and veins. Friedlich's brooches, bar pins and earrings are primarily rectangular in format. He works with the semiprecious stone formats much like composing on a canvas. The compositions are geometric, using triangles, elongated rectangles and diagonal edges. These shapes set up interacting tensions, accented with wire or tiny diamonds.

His most recent works are his bracelets. They are round and cylindrical bangles of black-banded agate. Their overall appearance is black, monolithic and almost machinemade. The geometric patterns eroded into the bracelets humanize the forms. White agate stripes remind the viewer of the material's organic origin. The softer consistency of the white agate erodes at a faster rate than the black, so additional patterns occur. Working in stone presents challenge and discovery for the artist. The bracelets are dynamic because of their size, color and simplicity. Their basic forms bring to mind antique Chinese jade discs or large Chinese cylindrical beads.

Friedlich's most successful pieces in the show were his brooches. They represent an innovative concept of jewelry. Although all the materials have traditional associations, the applications are new and pushed to extremes. Friedlich does more than sandblast texture, he creates a relief of varying depths, sculpting a form. His use of geometric shapes in conjunction with small accents of gold or diamonds is restrained and subtle. The customary bezel "frame" of the stone "canvas" is absent, denying another common jewerly cliché. He communicates with the material's form rather than intrinsic value. The brooches possess a quiet strength because of the spare use of metal. The geometric erosion of the surface appears natural and manmade in the same instant. Freidlich has managed to keep a fine balance between tradition and invention, natural and manmade.

In many ways Friedlich's *Erosion Series* reminds me of a Japanese rock garden. They are natural, quiet, and contemplative. They are cultivated by human hands but restrained to insure natural qualities. They are powerful in their simplicity and subtlety.

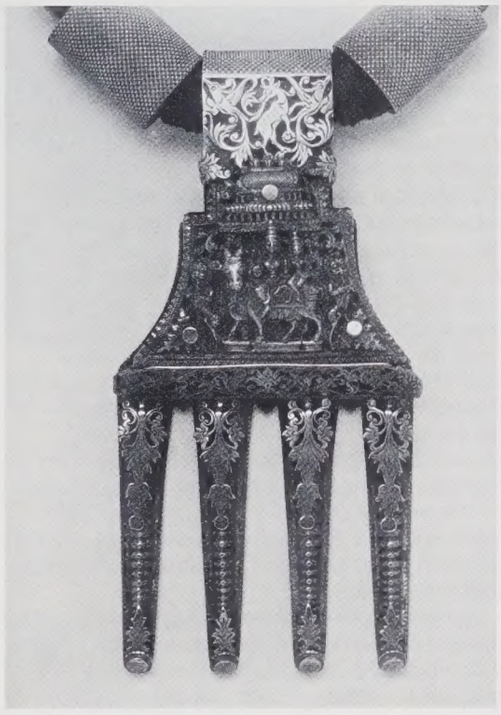


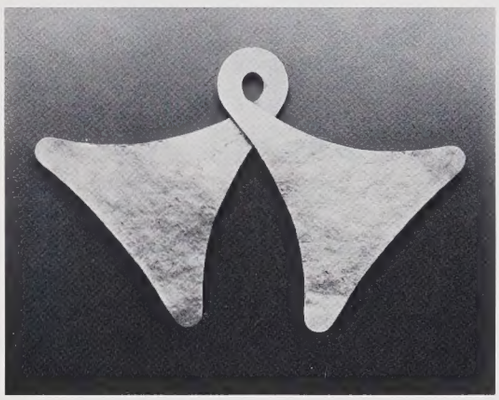
Top: *Interference Series* brooch, red jasper, 18k gold; **above:** *Erosion Series* bracelet, black strip agate. Photos: James Beards

BOOKS

Review Credits:

William Baran-Mickle is an M.F.A. candidate in Art History at Syracuse University, a metalsmith and jeweler. • **Catherine Jacobi** is a sculptor and writer living in Chicago. • **Klaus Kallenberger** is a Professor of Art, Middle Tennessee State University, Murfreesboro, TN. • **Sandy Kita** is an Assistant Professor of Japanese Art History at the University of Pittsburgh, Pittsburgh, PA. • **Betty Helen Longhi** is a metalsmith living in Seaford, DE. • **Lenore D. Miller** is Associate Professorial Lecturer in Art and Curator of Art, Dimock Gallery, The George Washington University, Washington, DC. • **Dawn Nakanishi** is an artwear, jewelry designer and goldsmith living in California. • **Linda Norden** is an art historian, who writes about jewelry and is currently finishing a dissertation on Cy Twombly. • **Lisa Spiros** is a jeweler, who also teaches at Parsons School of Design, NYC. • **Debra Stoner** is a jeweler living in San Diego. She is a big fan of Pat Flynn.





Above left: from *Power and Gold*, Woman's Belt from Northern Luzon, Northeast Bontoo, shells sewn on cloth; **left:** Gold Pectoral *Marangga* from West Sumba, 18k gold leaf; **above**, from *A Golden Treasury*, Marriage Necklace from South India, gold beads and pendant on thread, late 19th century, and, **next page**, Nose Ring from India, gilt metal, pearl, applied wire and granulation, 19th century

Power and Gold: Jewelry from Indonesia, Malaysia and the Philippines
text by Susan Rodgers; photographs by Pierre-Alain Ferrazzini. Prestel-Verlag, Munich (distributed by te Neues Publishing, 15 East 76th Street, NY, NY 10021) 369 pp., 499 illus., 361 in color, $58 cloth, plus $5.40 postage and handling.

A Golden Treasury: Jewelry from the Indian Subcontinent
by Susan Stronge, Nima Smith and James Harle. Rizzoli, NY, in association with the Victoria & Albert Museum, London 144 pp., 163 illus., 154 in color, $37.50 cloth.

Ethnic Jewelry
edited by John Mack. Abrams, NY, 208 pp., 165 illus., 120 in color, $40 cloth.

"Defining art is always difficult; defining what is artistic about jewelry is even more challenging. But the definitional disputes [in ethnic jewelry] concern the dividing line between art and ritual, art and religion, and the artist versus the ritual celebrant." With these provocative words Susan Rodgers begins an essay called "Looking at Jewelry" in the large and beautifully illustrated *Power and Gold*.

It would be simplistic to say that there is a newfound interest in ethnic, or primitive, body adornment. Many museums have large collections and there is considerable scholarship available, much of it with fascinating ethnographic detail. This does not happen overnight in response to a fadish popularity. I think it is accurate to say, however, that jewelry from nonwhite cultures is finding a new and sensitive audience because of changes in the definintion of jewelry within our own culture.

To make the point, think of the jewelry being made 30 years ago. Even jewelry on the cutting edge relied on formal artistic motifs. Calder and Bertoia pressed the definitions of jewelry by allowing hammer marks to show and in their use of low-tech solutions to fabrication issues. But the American mind was still a long way from a real understanding of the relationship between ritual and adornment. Picture June Cleaver in feathers and beads...

Jewelry making has come of age in the last several decades, bringing a larger and more responsive audience along with it. Books, periodicals and craft fairs have exposed the public to the huge potential of adornment and fine handmade objects are increasingly becoming a part of more people's lives. The publishing industry will either advance this movement or try to capitalize on it. Here are a few examples.

A Golden Treasury was published as a catalog for an exhibition of the same name on display through June of this year in London. The book is built around three scholarly essays that emphasize the historical context

of the jewels. The essays are surrounded by color photos of the work, most of it in gold, much of it heavily encrusted with stones, and all of it striking. The photos are graced with long and precise captions that make a cover-to-cover reading a slow trek, but are valuable to the viewer who wants to know details about size, use or construction. On the whole the book makes me think of a tour through the exhibition with a docent. It is informative, if a bit slow, comprehensive almost to a fault, but in the end, worth the time spent.

Ethnic Jewelry has the look of a hastily assembled collection of essays. It jumps around both geographically and through the centuries, with an effect I found very awkward. A chapter on contemporary New Guinea ornament was followed by a chapter on the jewelry of Native Americans of 100 years ago. Mack's arm's-length-style introduction camouflaged the strong emotions about which the author was writing.

My favorite of the these volumes was *Power and Gold*. Like the Indian book, this was produced as an exhibition catalog, and what an exhibition it must have been, with work is collected from Indonesia, Malaysia and the Philippines. I was unaware of the rich traditions and powerful imagery of these cultures, and this collection provided an exciting introduction. Ideas we are working so hard to examine —questions about what parts of the body to adorn or what kind of ritual meaning we can assign to our objects—have been the stock in trade of these cultures for decades. Half of the pieces shown do not fit into our concept of ring-pin-pendant. A large collection of consistently excellent historical and contemporary photos serves to enlarge and illustrate the text, which is especially helpful, since the size and wearing of these pieces are so unfamiliar. The text was the most easily read of the three books, combining scholarly reserve with an obvious curiousity and respect for the cultures being discussed.

Is ethnic jewelry here to stay? It never left but was simply less obvious. That today's styles have a lot to do with the forms and images of ethnic jewelry makes any of these books worth buying. But, more importantly, they are a vital storehouse of pertinent information about why we decorate ourselves, and for that reason they should be studied every so often.

—Tim McCreight

Correction

Due to a production error, the left-hand illustration on page 25 in the article on Mary Lee Hu (*Metalsmith*, volume 9, number 1, Winter 89) was incorrect. Above is the correct *Neckpiece 26*, 1976, sterling silver, 14k gold, which is in the permanent collection of the Yale University Art Gallery.

The caption for *Choker 70* on page 29 of that article should read:

Choker 70—How to terminate the ends of the wire always posed a problem in the completion of the wire work. The early pieces were resolved by melting the warp ends into a ball. Catch mechanisms and small capping elements were developed for the torque and band forms. With *Choker 67* (Hu began to make chokers again in 1984), she began to design twined elements to fit the ends of the tubes. By applying the slicing technique used in the bracelets, she was able to integrate the tube and ending elements, making a smooth transition. It was also the first time that she twisted the warp wires, as she twined the tube into an oval form. To accentuate the sense of torque, four of the warp wires are of thicker gauge and rise above the surface to lead the eye along their spiraling path. As in some of the earlier band forms, there is a sense of tension between the energy of the twist and the quiet elegance of the oval.

Hu also twined a variety of small shapes that she would cut and combine to make earrings. With her workbench full of such shapes, she pushed some of the x-shaped elements together and realized that the combination of two such elements would create yet another pattern. An invitation to produce a piece of gold jewelry for the 50th anniversary of the Metropolitan Opera Guild inspired Hu to translate that simple idea into one of her finest pieces. The changes and innovations that she had introduced into her work since 1980 are synthesized in *Choker 70*. The choker is comprised of 22 twined, x-shaped elements. Joined together, the x loses its identity and the eye recognizes the diamond as the dominant shape. The repetition of the individual elements creates both a pattern and a rhythm that is straightforward and easily discerned. But beyond this, Hu crafts a piece that is filled with continous, reflective subtleties. Within each element, some of the warps are angled, creating facets that catch and reflect light. Each twined element is also positioned at a slightly different angle as it is joined along the oval, thereby multiplying the angles of reflection.

The choker is commanding in its relationship to the body. It is large, lies low on the collarbone and creates a wide sweep around the shoulders. In a tribute to the wearability of Hu's pieces, *Choker 70* is most beautiful when worn. As the piece moves with the body, the changing reflections create endless variations of golden shadows. While it is extremely complex in its concern for texture, shape and reflection, design and material are in perfect balance. Hu's design goes beyond the initial dazzle that a gold neckpiece creates. She uses the material to create numerous shades of buttery yellow and gold, asking the viewer to take time, to look at the piece slowly and carefully, to notice the beauty of the subtle variations in the color.

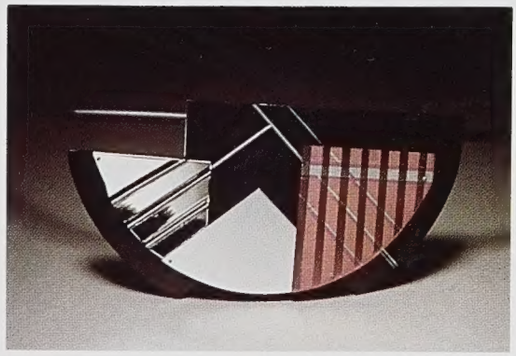
While *Choker 70* is a further development of the band form, *Choker 75*, (see cover), continues the torque form, which, influenced by the bracelet series, is now also cut and assembled. The twined tubes are thin in the middle, flaring out towards the end, echoing the shape of the constructed elements. While the eye initially sees a smooth circumference, the individual elements actually shift between being concave and convex as they move along the oval. Hu also plays with the rhythm created by the twined and smooth elements, as well as the size relationship of each. And the difference in the reflective qualities of the twined and smooth sections adds to the complexity.

Hu continues to present pieces that are beautifully simple at first glance, yet are intriguing in their ability to surprise and offer continuous subtle variations. Again, she calls on the viewer to look slowly and carefully, beyond the general to the specific, to the minute. (*Choker 70*, 18 and 22k gold, 1985)

LARRY PAUL CASTING CO., INC

- COLORED GOLDS
- 10-24 KT.
- PLATINUM
- STERLING SILVER
- BRONZE
- SILICONE & RUBBER MOLDS
- CUSTOM WAX DESIGN

LARRY PAUL CASTING CO., INC.
740 Sansom Street, Suite 410
Philadelphia, PA 19106
215-928-1644



Jan Peters

ALUMINUM!

Awakening the visual to
its infinite possibilities.

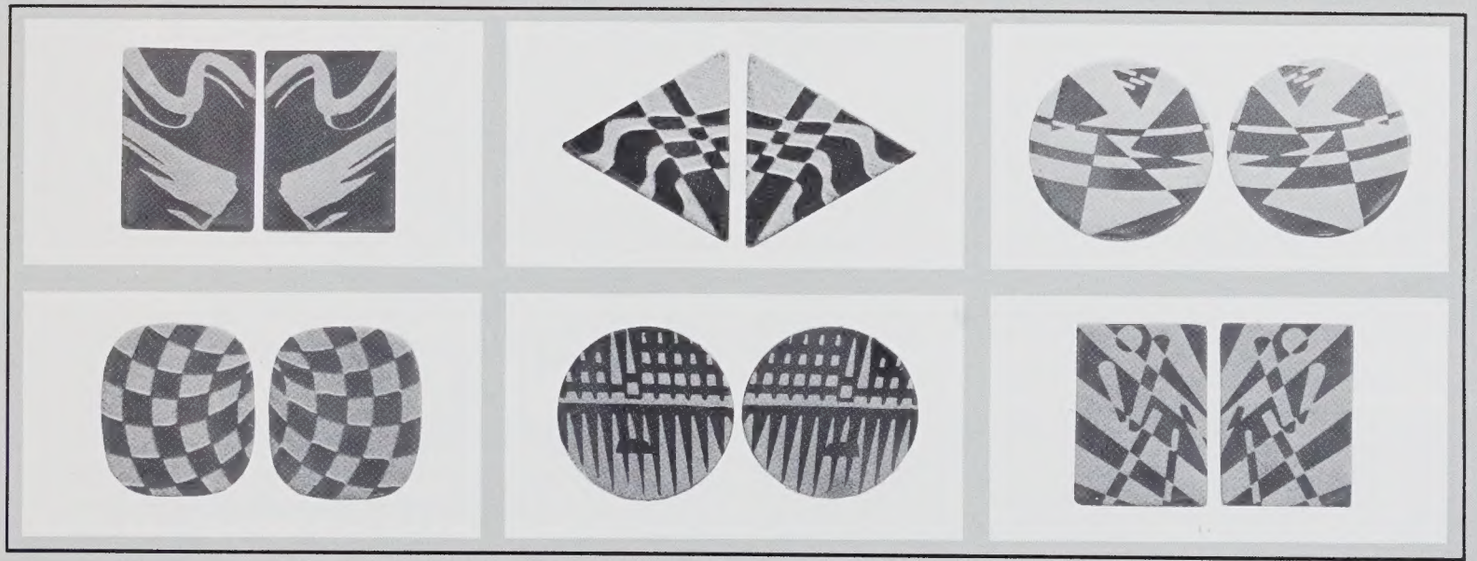
EAST WEST
DyeCom

P.O. Box 12294 • Roanoke, VA 24024
703-345-4241

FOR DETAILED CATALOG SEND $3.00 (REFUNDED ON FIRST ORDER)

Gary Abbott

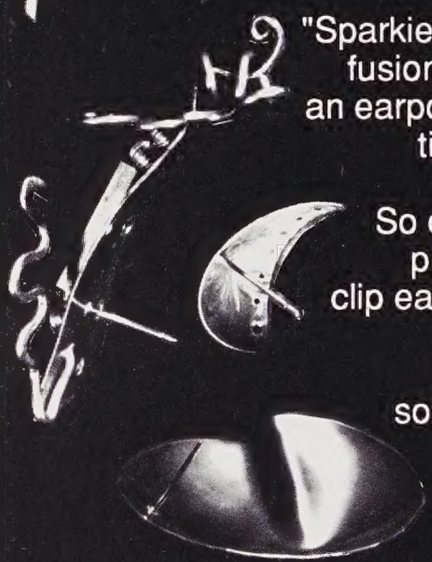
Gemstone Designer



Original Designs in Sandblast Etched Black Onyx. Wholesale to Jewelers & Designers.
404-594-0561
P.O. Box 1311 • Roswell, Georgia • 30077

ZAP!

with "Sparkie®"
or new "Sparkie®"II
you're done in seconds!



"Sparkie" the revolutionary fusion welder, will apply an earpost, French wire or tie tack in less than 10 seconds
So does "Sparkie" II... plus joints, catches clip earrings or stick pins just as fast
And because no solder or flux is used there's no mess to clean up

New Titanium Earposts

Now you can fusion weld to virtually any metal including aluminum and know the earrings you create will be hypoallergenic.

French Hooks

These new findings for fusion welders come in your choice of stainless steel or sterling silver

Reactive Metals Studio, Inc.

Free Catalog
PO 890, Clarkdale, AZ 86324
1-800-876-3434
Exotic metals and tools for jewelers, artists and metalsmiths

NEGS

NEW ENGLAND GEMSTONE SUPPLY

Brings You The Stones You Need For Your Jewelry Designs

- Full line of colored stones including diamonds and pearls
- Many unique one of a kind cuts for that special piece of custom jewelry
- Calibrated sizes available in most birthstones
- Over 15 years experience catering to the custom goldsmith
- We understand your needs and appreciate your business

Feel free to call for quotes, or memo service

(203) 871-0098

Whether you

wire it, clip it,
bead it, knot it,
string it, screw it,
stick it, post it,
solder it, mount it,
clasp it, link it...

(you get the idea?)

Write for our new illustrated catalog

WE STOCK IT.

For immediate delivery, Call Toll Free 800/223-7550

In New York State, call 800/442-8444
Monday to Friday 8 AM-4 PM E.S.T.

NEW! Tool Department

Myron Toback Inc.

Visit our Showroom/Stockroom at
25 West 47th St., NY, NY 10036 212/398-8300 24 Hour FAX 212 • 869-0808

"QUALITY THAT LASTS FOR GENERATIONS"

Otto Frei—Jules Borel Company has been supplying jewelers with quality tools and supplies since 1930. We have the largest selection of hand and power rolling mills, the best quality workbenches, and the finest hand tools available anywhere all direct from the manufacturers to you.

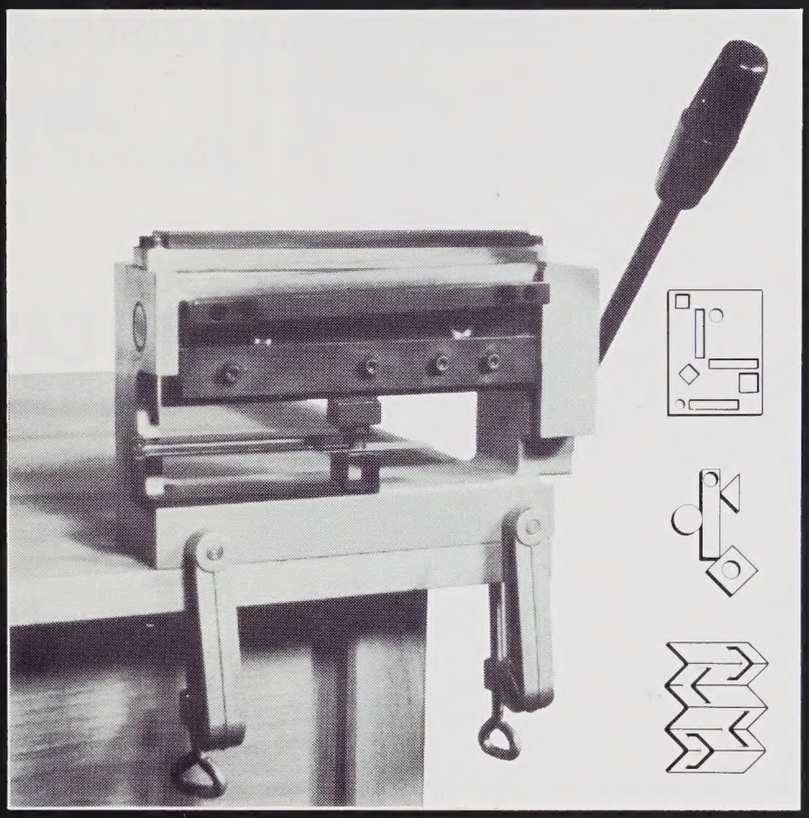
PORFIFORM 200

The Swiss Precision Metal Working Machine That Combines Three Tools In One!

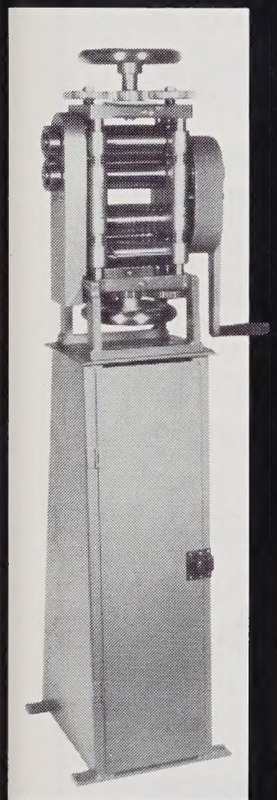
AS A BENCH SHEAR—The Profiform 200 is unsurpassed. The Profiform 7½" shear cuts cleanly and smoothly without leaving a "lip" on the edge of the cut like most shears will.

AS A HOLE CUTTER—The Profiform 200 makes cutting circles and squares a snap. It comes with seven sizes of round punches and five sizes of 4 corner punches. Holes can be punched in the center of sheet metal, not just on the edge as with hammer and die type hole punches.

AS A BENDING BRAKE—The Porfiform 200 makes 90° bends just like larger bending brakes. Use the Profiform 200's bending brake feature to construct all kinds of new shapes and designs.



Unleash your imagination on the Profiform 200 to create new designs quickly and easily.



DURSTON D/EX—2 full size rolling mills in one convenient stand, 120 mm (4.75") of flat and 120 mm of wire from 9.0 mm to 1.0 mm. Compares to units costing considerably more. It is 47" high, 15" wide, 12" deep, and weighs 220 lbs. **$1595.00**

PORFIFORM 200

CAPACITY:
1 mm (18GA) non ferrous metals
1.5 mm Aluminum

HOLE PUNCHES:
○ 4.5 mm, 5.5, 6.5, 8.5, 10.0, 12.0
□ 6×6 mm, 8×8, 10×10, 12×12
▭ 4×12

DIMENSIONS:
3" deep, 7" high, 10" wide

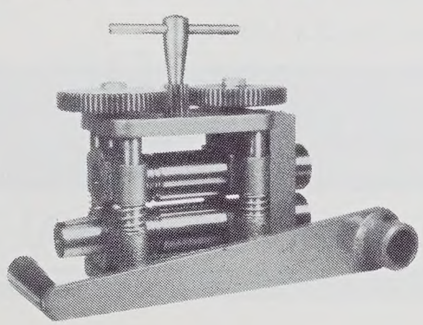
PRICE:

Complete with all Hole Punches and Bending Punches	**$1095.00**
Only with Bending Punches	**$ 525.00**
Round Punches	**$ 55.00**
Square Punches	**$ 75.00**

JOHN FREI CUSTOM WORKBENCH—The finest jeweler workbench you can buy. Additional custom variations available. It is 38" high, 46" wide, 25" deep, and weighs 180-200 lbs.

Maple $750.00
Oak $895.00

DURSTON MINI MILL—60 mm (2.35") of flat, 4 sizes of wire, 3 sizes of ½ round wire in a convenient, compact, quality rolling mill. It comes with one side roll. It is 9" high, 11" wide, 5" deep, and weighs 38 lbs.
$395.00 Optional side rolls $60.00 each.



All our rolling mills come with a 2 year guarantee against defects in parts and workmanship.

Prices are subject to change without any notice.
November 1987

Call Toll Free 800-772-3456

OTTO JULES
FREI&BOREL
P.O. Box 796 • 126 Second St.
Oakland, CA 94604
Phone: 415/832-0355

BOREL & FREI
420 West 7th Street
Los Angeles, CA 90014
Phone: 213/689-4530
S. Calif. WATS 800-252-9392
National WATS 800-654-9591

QUALITY + SERVICE + DEPENDABILITY = BILLANTI

Serving the jewelry industry since 1955
with quality casting

Specialists in Silicone Molds

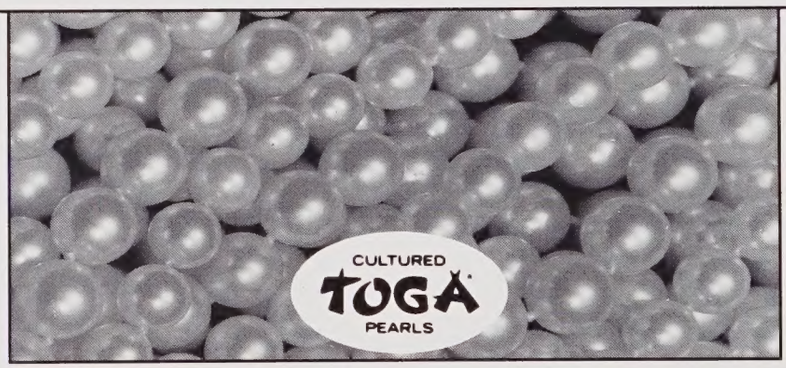
Gold
Silver
Platinum
Brass
Bronze

BILLANTI CASTING CO., INC.
64 WEST 48TH STREET, Dept. AJM
NEW YORK, N.Y. 10036
212-869-5085

Closed first two weeks of July.

Minimum order of 12 pieces for rubber molds for sterling silver, brass and bronze orders.

biwa
all shapes & sizes
fresh water
south sea
loose and in strands



half drilled & undrilled pearls
a good source for the usual and the unusual
Member: Cultured Pearl Association, MJSA, JBT, and Diamond Dealers Club

maurice goldman and sons, inc.
22 W. 48TH ST. / N.Y., N.Y. 10036
212-575-955 / 800-847-8878
3400 PEACHTREE RD. N.E. / ATLANTA, GA 30326
404-239-0754 / 800-445-8411

E.B.FITLER & Co.

Precision tools & supplies for craftspeople who demand the finest, with service that speaks for itself.

SPECIAL OFFER:
Foredom Flexible Shaft Machine, 1/10HP, CC Series Hangup model, 39" shaft, #30 handpiece, rheostat foot control.
Reg. $185.00, **now $135.50**

RD 2 Box 176B, Milton, DE 19968 1-800-346-2497

Some simple handiwork can save you up to 50% on travel.

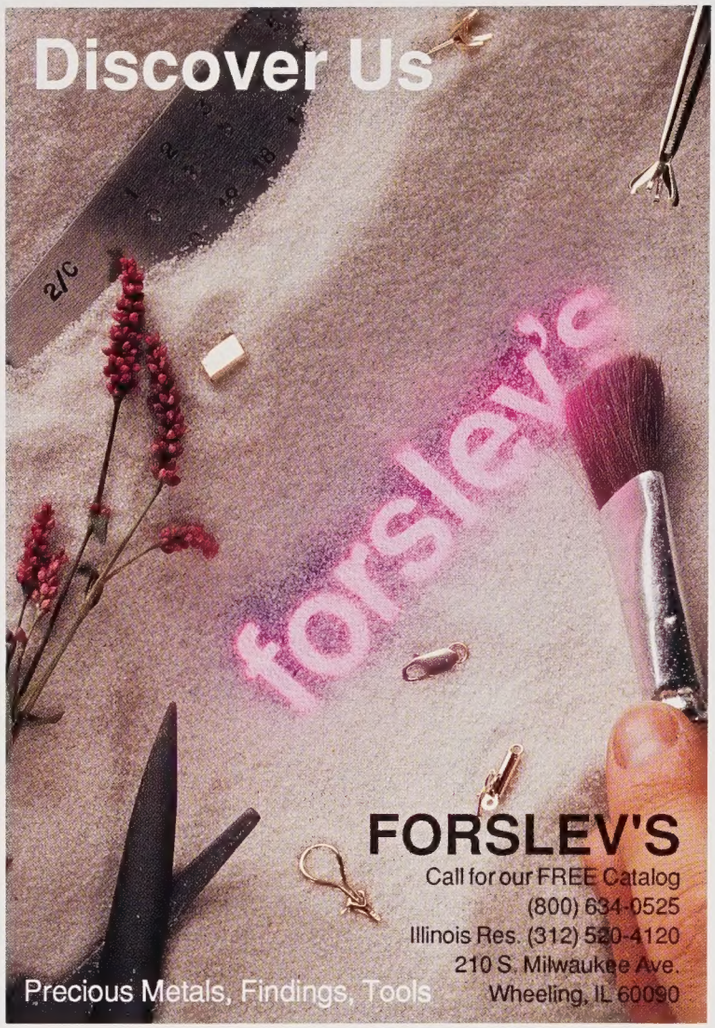
1-800-YES TRAVEL

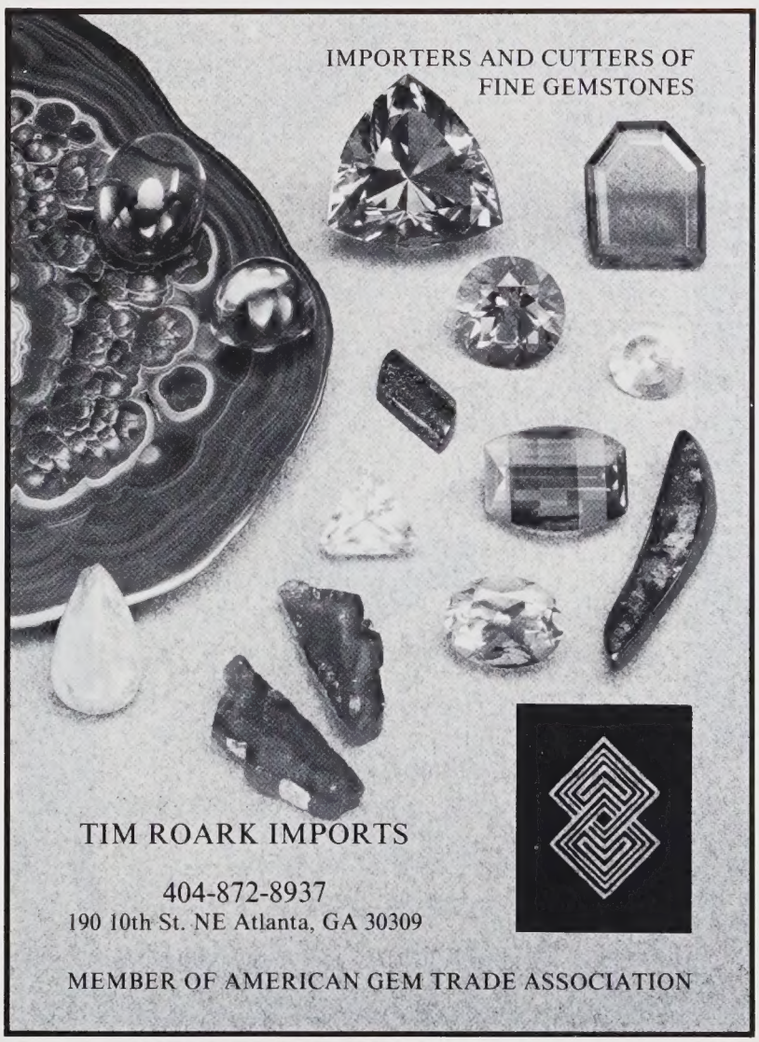
Commerce Travel, long the recognized travel authority in the crafts industry, now has more discounts and special hotel rates for all your travel needs . . . coast to coast.

So whatever your travel plans, call 1-800-YES TRAVEL first for the best service and discounts! Commerce Travel is the officially endorsed travel company for the Society of North American Goldsmiths.

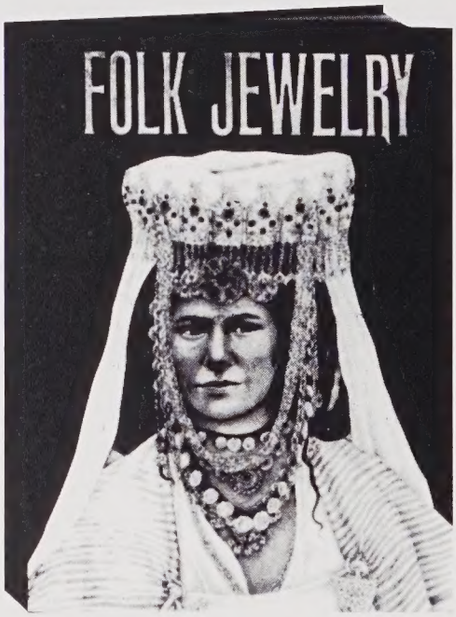
Because Going There
Means More Than Just Getting There.

COMMERCE TRAVEL





JEWELRY FROM AROUND THE WORLD

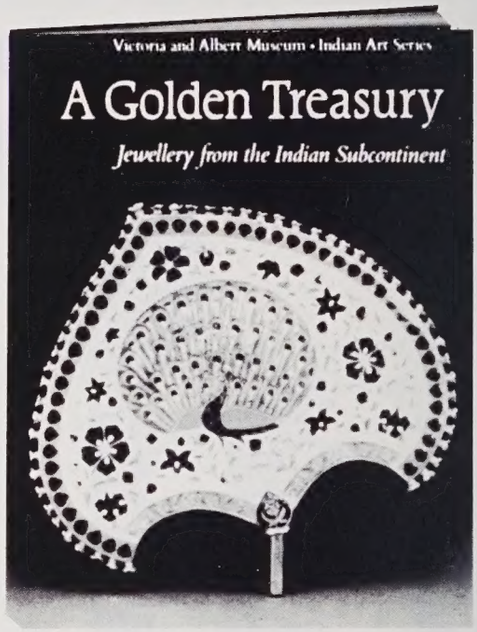


FOLK JEWELRY OF THE WORLD

Ger Daniels. Foreword by Roelof Munneke. Through delicate, specially commissioned illustrations, this rich volume surveys ethnic jewelry from the end of the 19th century to the present in Eurasia, Africa, and the Americas. All types are represented—from brooches, pendants, and ear and nose rings to ornate headdresses, breastplates, belts and bags. 220 pages. 9″ × 13″. 200 color illus. $60

A GOLDEN TREASURY: Jewelry from the Indian Subcontinent

Susan Stronge, Nina Smith, and J.C. Harle. Published in association with London's Victoria and Albert Museum, this is the first book to survey the wide range of rings, lockets, earrings, necklaces, and native dress ornaments produced in India. Through dazzling color, the book reveals these treasures in all their splendor and discusses the historical and stylistic influences on Indian gold-crafting. 144 pages. 8″ × 11″. 163 illus., 154 in color. $37.50



At all fine bookstores or direct from **RIZZOLI** 300 Park Avenue South New York 10010 · (212) 223-0100

• SPARKIE • VALDOR •

SILVER • KERR • SMITH

FORDOM • JET • GROBET

THE NORMAN A. THOMAS COMPANY INC.

CALL FOR MONTHLY SPECIALS.
FOR OUR NEW COLOR CATALOG,
PLEASE SEND $3.00 TO:

742 N. WOODWARD AVE.
BIRMINGHAM, MI 48011

(313) 642-7210

• STEAMSHINE • GRS •

GEM STONES

You need them for your total jewelry program. Send for a large selection of precious & semi-precious stones. Priced for student craftsmen.

OPALS GARNETS STARS LAPIS JADE MOONSTONES TOURMALINE SMOKY QUARTZ CORAL PEARLS and many more. Keep stones for 30 days.

Send back any or all and pay for stones you want to keep. Why buy from a catalogue?

Special Orders Available
Send Orders on
School Stationery

Kenneth F. Rose
GEMS
P.O. Box 84 M
Southfield, Mich. 48037

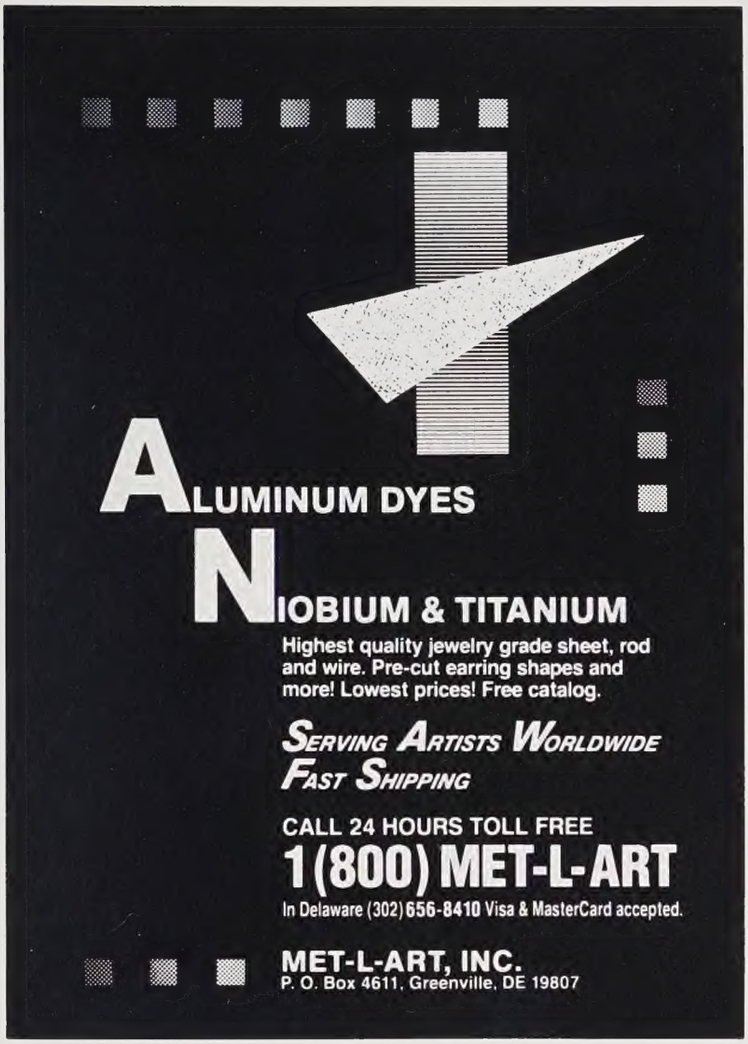
GOLD SPELLS

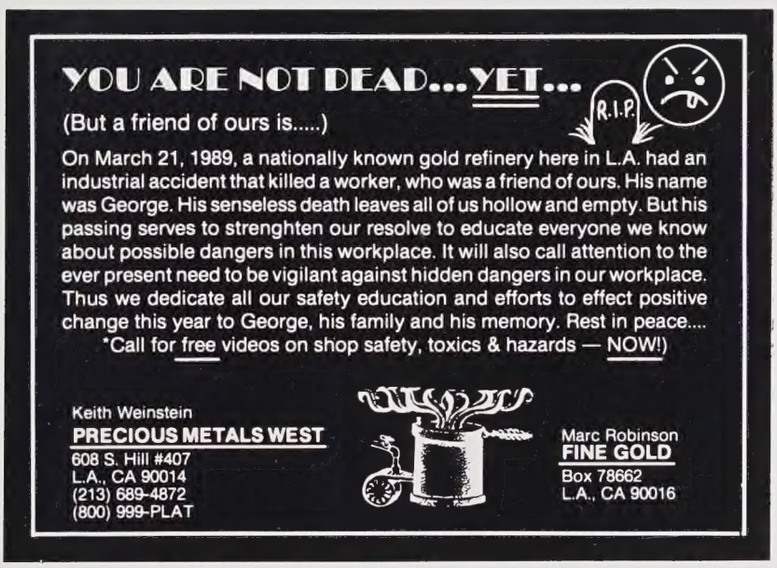
High-tech casting for designers and special order jewelers. Guaranteed results with our quality gold alloys. Each wax cast individually by journeymen, 24 hr. turnaround for cast ready waxes.

— We sell service - not a line —

Send for price list or phone:

**7055 19th Ave. N.E.
Seattle, WA 98115
(206) 523-3659**


ALUMINUM DYES
NIOBIUM & TITANIUM
Highest quality jewelry grade sheet, rod and wire. Pre-cut earring shapes and more! Lowest prices! Free catalog.
SERVING ARTISTS WORLDWIDE
FAST SHIPPING
CALL 24 HOURS TOLL FREE
1(800) MET-L-ART
In Delaware (302) 656-8410 Visa & MasterCard accepted.
MET-L-ART, INC.
P. O. Box 4611, Greenville, DE 19807


YOU ARE NOT DEAD...YET...
(But a friend of ours is.....)
R.I.P.
On March 21, 1989, a nationally known gold refinery here in L.A. had an industrial accident that killed a worker, who was a friend of ours. His name was George. His senseless death leaves all of us hollow and empty. But his passing serves to strenghten our resolve to educate everyone we know about possible dangers in this workplace. It will also call attention to the ever present need to be vigilant against hidden dangers in our workplace. Thus we dedicate all our safety education and efforts to effect positive change this year to George, his family and his memory. Rest in peace....
*Call for free videos on shop safety, toxics & hazards — NOW!)
Keith Weinstein
PRECIOUS METALS WEST
608 S. Hill #407
L.A., CA 90014
(213) 689-4872
(800) 999-PLAT
Marc Robinson
FINE GOLD
Box 78662
L.A., CA 90016

FOR 45 YEARS, THE COMPLETE SUPPLIER
TO THE JEWELRY MANUFACTURER
fast delivery from stock
*of precious and base metals
*of findings in precious and base metals
*of metalsmithing and lapidary tools & supplies
*of semi-precious stones, shell & coral

INDIAN JEWELERS SUPPLY CO.
P O BOX 1774
GALLUP, NM 87305
505-722-4451
fax: 505-722-4172

Set of 4 catalogs via UPS (in the U.S.A.) - $5.00

Anthony Mellor Associates
PRECIOUS STONES

SAPPHIRES. Burma, Ceylon, Stars, Greens, Yellows, Color change, Pastels, Pinks. all cuts and matched pairs.
From $70.00 p/ct.

EMERALDS. Columbia, Brazil, Siberia, Chitral. All cuts.
From 160.00 p/ct.

RUBIES. Burma, Thailand.
From 160.00 p/ct.

TOPAZ. Imperial.
From $40.00 p/ct.

AQUAMARINE. AA & Gem Blue
From $60.00 p/ct.

TOURMALINE. Red, Green, Bi-Color, Hot Pink, Blue Green.
From $35.00 p/ct.

RHODOLITE. Raspberry Red.
From $35.00 p/ct.

RUSSIAN AMETHYST. Deep Purple with red flashes.
From $20.00 p/ct.

TANZANITE. Brilliant. Violet.
$200.00 p/ct.

TSAVORITE. Bright, Intense.
From $300.00 p/ct.

IOLITE. Brilliant blue.
From $70.00 p/ct.

ALL BETTER TO FINE QUALITY GEMSTONES. NO SYNTHETICS OR IMITATIONS. WE CATER TO THE ARTIST DESIGNER GOLDSMITH. PLEASE CALL
508 888 0817

Anthony Mellor Associates
PRECIOUS STONES
since 1968.
Box 961, Sandwich, Ma 02563.

BARBARA LAWRENCE

Trillions
Fine Quality Cabochons
Calibrated Faceted
14K & 18K Findings

send 2.00 for a catalogue

Boston Findings Co
387 Washington St
Boston, MA 02108
Fax 617-357-5136
Mass: 1-800-882-1226
National 1-800-225-2436

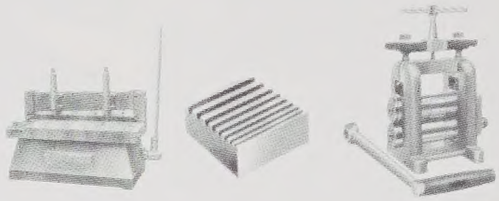
AGTA

BOSTON FINDINGS & JEWELERS SUPPLY

PROGRESS

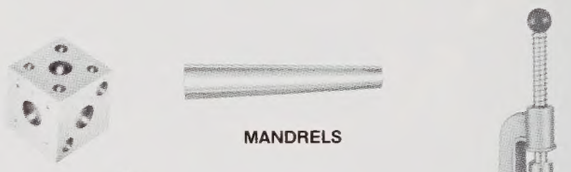
MACHINE & TOOL CORP.

"COMPLETE LINE OF GOLDSMITHS TOOLS & SUPPLIES"

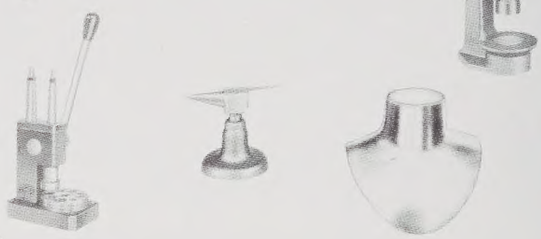


SHEARS

ROLLING MILLS



MANDRELS



RING SIZERS

NECK MANDRELS

610 S. BROADWAY #505 LOS ANGELES, CAL. 90014
(213) 489-7262

Special Price to Metalsmith Readers!

$339

Save $84

Polishing Motor
And Dust Collector

- Powerful ½HP, double spindle, HEAVY DUTY SEALED MOTOR.
- Greater suction power than any comparable unit.
- Only 33" wide x 10" high x 22" deep.
- Easy to reach changeable filters allow easy access to sweeps . . . a double profit.
- Weight 68 lbs. Can be shipped U.P.S.

When ordering please refer to this ad to get this special price. **Ask for our FREE color catalog.**

DC77 Originally $422.75
Special Price $339.00

1-800-4-KASSOY
FOR TOLL FREE ORDERS
IN N.Y. STATE: 516-942-0560
24 HOUR FAX: 516-942-0402

KASSOY

Tools and supplies for the jewelry trades
N.Y. Store and Showroom: 28 W. 47th St., NY, NY 10036 (212) 719-2291
New office and warehouse: 16 Midland Ave., Hicksville, NY 11801 (516) 942-0560

Don't Let the "Business Side" of Your Business Get You Down!

Take the hassle out of the "business side" of your life so you can devote more time to your creative side—that's what THE CRAFTS REPORT does for you every month.

THE CRAFTS REPORT is the only publication that concerns itself exclusively with bread-and-butter issues of marketing and management for professional craftspeople. Our aim is to help our readers become more successful and earn a better living in crafts.

Just two or three good sales contacts or money-saving opportunities out of the hundreds you'll find every month returns your subscription cost back many times over. The cost is only $19.25 a year (12 issues). Your satisfaction is guaranteed or we'll refund the unexpired portion of your subscription.

Think of your subscription as an "investment," not an "expense." Send your check or call toll-free **800-777-7098** to charge it, and start putting THE CRAFTS REPORT to work for you today. It will make a big difference in your life.

THE CRAFTS REPORT

The Newsmonthly of Marketing, Management and Money for Crafts Professionals

PO Box 1992 Wilmington, DE 19899

TOOLS AND SUPPLIES FOR:
GOLD AND SILVERSMITHING •
CASTING • PLATING •
FINDINGS • ENAMELS •
SEPPA SINUSOIDAL STAKES •
SEPPA MALLETS •
BLACKSMITHS TOOLS

Send $3.00 (refundable on first order of $10.00) for our illustrated catalog.

ANCHOR TOOL AND SUPPLY COMPANY, INC.

Telephone: (201) 887-8888
Mail Orders: P.O. Box 265, Chatham, NJ 07928-0265

OVER THE COUNTER STORE HOURS: TUESDAY THRU FRIDAY 1-5 P.M., SATURDAYS 10-1 P.M., OR BY APPOINTMENT

RED SKY PLATING

YOU GET TOP PRIORITY TREATMENT

Serving the jewelry industry since 1975, we believe in giving you personal attention to get the look you need.
We offer full plating services, including Gold, Silver, Rhodium and Black Finishes, delivered to you when you need them. Red Sky Plating stands committed to serving you with excellence.
Small orders welcome.
Call (505) 243-6600.
630 Oak Street S.E.
Albuquerque, NM 87106

ADVERTISERS IN THIS ISSUE

55	Abbott Gems	BC	Michael Good
63	Anchor Tool & Supply Co	13	Moskof Assoc, Inc
61	Anthony Melor Gems	56	Myron Tobak, Inc
13	Appalachian Craft	56	New England Gems
5	Atypic Gallery	11	Penland School
58	Billanti Casting	61	Precious Metals West
62	Boston Findings	7	Pritam & Eames
64	Chicago Art Forum	62	Progress Machine Tools
59	Commercial Travel	2	Quadrum
1	Concepts	56	Reactive Metals
13	Dunconer Workshops	63	Red Sky Plating
55	East West DyeCom	13	Revere Academy of Art
58	E.B. Fitler Co	IBC	Rio Grande
1	Elaine Potter Gallery	60	Rizzoli
59	Forslev's Jewelry Supplies	9	Santa Fe East Gallery
9	Fortunoff	5	Sculpture to Wear
57	Frei & Borrel	63	Small Parts Inc.
60	Gold Spells	11	Southwest Crafts Center
1	Helen Drutt	11	Studio Jewelers
61	Indian Jewelers	5	Susan Cummins Gallery
2	J. Cotter Gallery	62	The Crafts Report
2	Jett Gallery	60	The Norman Thomas Co
2	Jewelerswerk	59	Tim Roark Imports
9	Jewelery Arts Institute	58	Toga
62	Kassoy	9	UCLA London Studies
60	Kenneth F. Rose	11	Washington Craft Show
55	Larry Paul Casting	7	Winged Camel Metalworks
61	Met-L-Art	11	Worcester Craft Center

FINDINGS
For the Metal Arts

Modeler's Hand Tools
Brass Discs
Drills
Fine Tubing
Round, Square, Hex, Rectangular
in S/S, Brass, Copper & Aluminum
Small Machine Screws
Brass Shim Stock
Sheet Metal
Brass, Aluminum & Copper
Silver Brazing & Soldering Alloys
& More!!
Free 208 Page Catalog

SMALL PARTS INC.
6891 N.E. Third Ave., P.O. Box 381966
Miami, FL 33238-1966 • Tel. (305) 751-0856
for immediate service, Fax No. (305) 751-6217

EXPOSITION

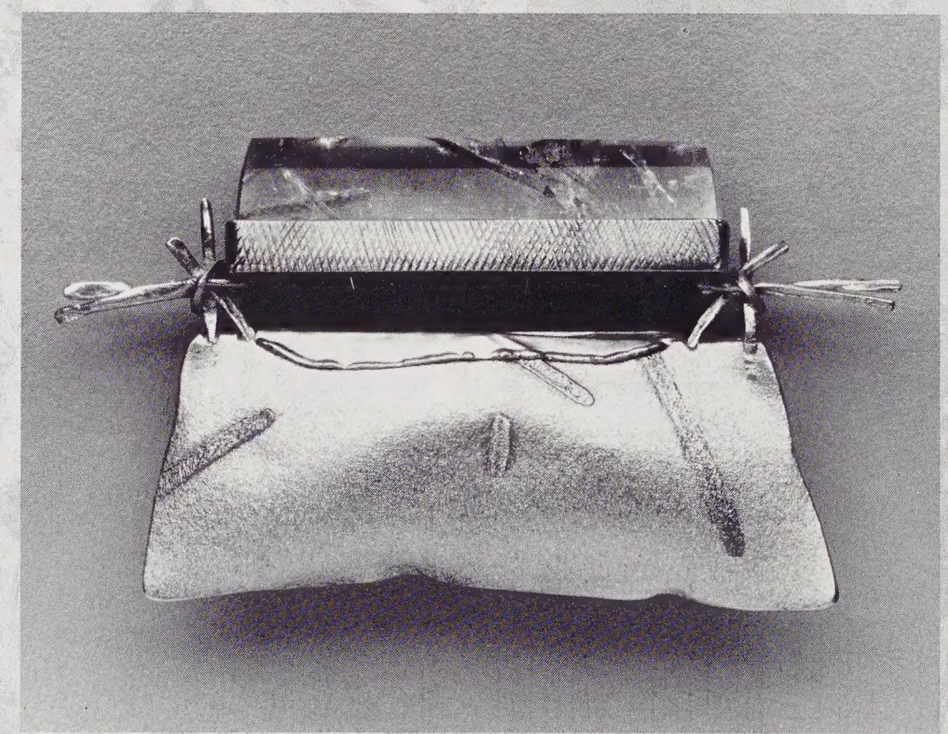
NEW ART FORMS

20TH CENTURY DECORATIVE & APPLIED ARTS

SEPTEMBER 22-24, 1989

OPENING NIGHT PREVIEW PARTY SEPTEMBER 21, 1989
NAVY PIER, CHICAGO
TO BENEFIT THE MERYL SUZANNE WEISS FUND OF CHILDREN'S MEMORIAL HOSPITAL
FOR BENEFIT TICKETS AND INFORMATION CALL 312.880.6870

PLAN NOW TO ATTEND THE 1989 CHICAGO INTERNATIONAL NEW ART FORMS EXPOSITION OF SELECTED GALLERIES AND DEALERS REPRESENTING SIGNIFICANT WORKS BY ARTISTS AND ARCHITECTS FROM THE TURN OF THE CENTURY TO CONTEMPORARY INCLUDING AMERICAN ARTS AND CRAFTS MOVEMENT, WEINER WERKSTATTE SECESSION MOVEMENT, MID-CENTURY EUROPEAN DESIGN, FOLK, NAIVE PRIMITIVE, OUTSIDER OBJECTS, CONTEMPORARY SCULPTURE AND UTILITARIAN WORKS IN DECORATIVE AND APPLIED ARTS MEDIA.



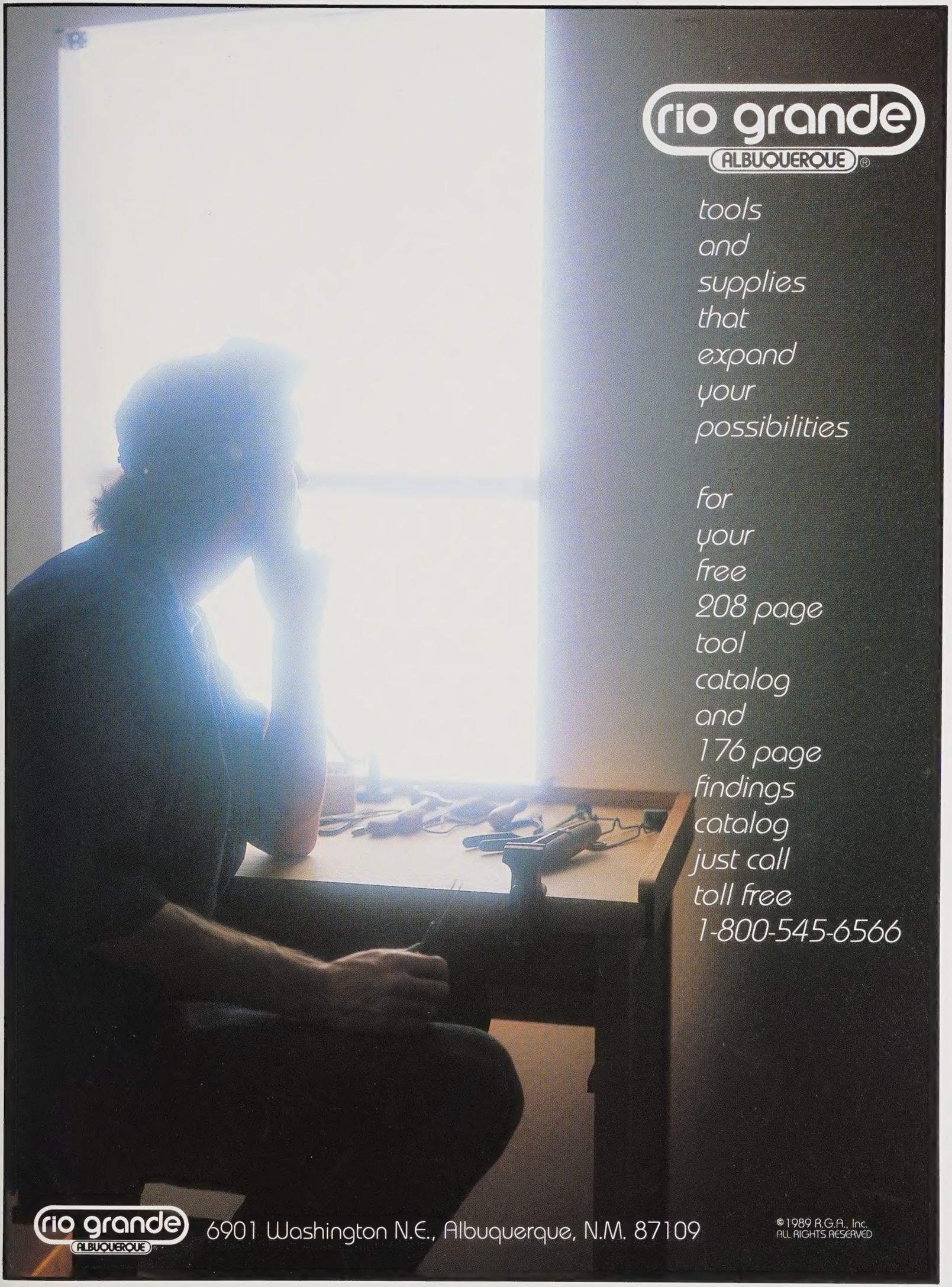
Carolyn Morris Bach
Dream Brooch #4, 1988
Rutilated Quartz, 18K Gold
Represented by
Susan Cummins Gallery, California

THE NEW ART FORMS EXPOSITION IS OPEN TO THE PUBLIC.
ALL WORKS ARE FOR SALE.

•

For more information contact Kristin Poole Telephone 312.787.6858
A Project of the Lakeside Group 600 North McClurg Court, Suite 1302A Chicago, Illinois 60611 USA
Telex 333 427 Lakeside Group Fax 312 787-2928

NAVY PIER CHICAGO


rio grande
ALBUQUERQUE®
tools
and
supplies
that
expand
your
possibilities
for
your
free
208 page
tool
catalog
and
176 page
findings
catalog
just call
toll free
1-800-545-6566
rio grande
ALBUQUERQUE
6901 Washington N.E., Albuquerque, N.M. 87109
©1989 R.G.A., Inc.
ALL RIGHTS RESERVED

MICHAEL GOOD DESIGNS INC.
22 Main Street, Camden, Maine 04843 USA (207) 236-9619

PHOTOGRAPH BY ANNE KURUTZ